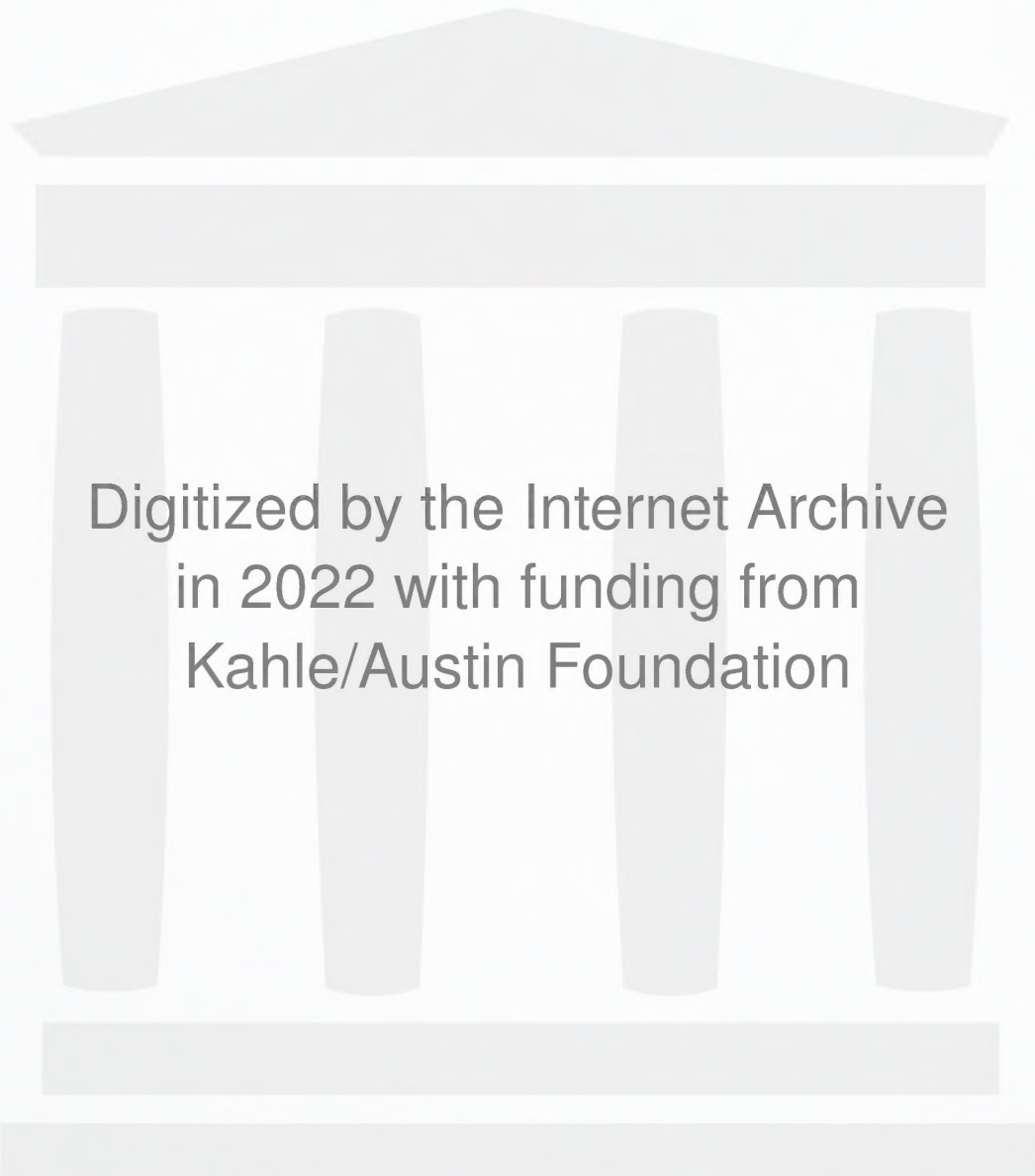


New Orleans Museum of Art

Coloring Book



Color your way through the New Orleans Museum of Art



Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

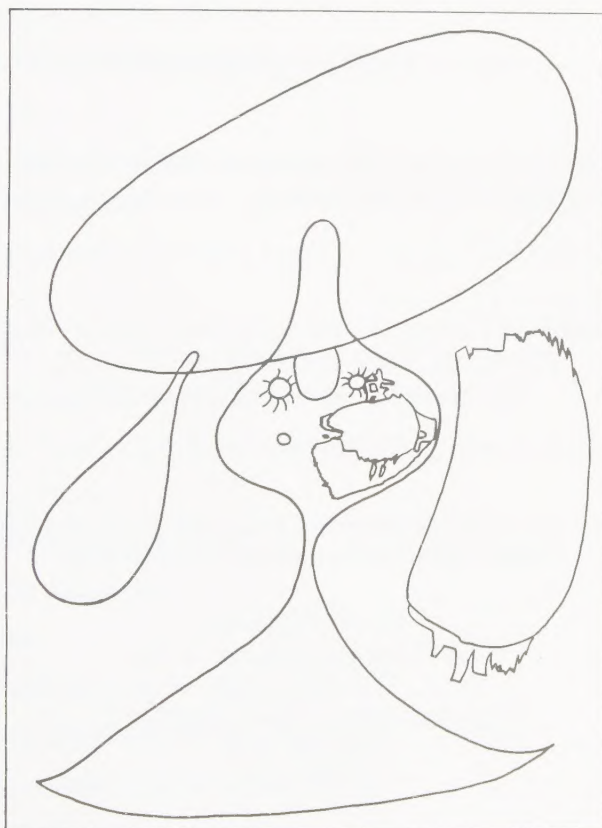
https://archive.org/details/isbn_0894940392

New Orleans Museum of Art

Coloring Book

63 Selections from the Permanent Collection of the
New Orleans Museum of Art

Redrawn by Shirley Rabé Masinter



New Orleans Museum of Art • New Orleans, Louisiana



Copyright © 1992 by New Orleans Museum of Art, New Orleans, Louisiana.
Printed in Hong Kong for MORE THAN A CARD, INC.

All rights reserved. No part of this book may be used or reproduced without permission from the publisher.

ISBN 0-89494-039-2

Redrawn by Shirley Rabé Masinter

Cover and back cover hand-colored by Shirley Rabé Masinter
Designed and typeset by Wanda O'Shelleo, New Orleans Museum of Art

On the cover: Francesco d'Ubertino, called Bacchiacca (Italian, Florentine, 1494-1557)
Portrait of a Young Lute Player, ca. 1524-1525
The Samuel H. Kress Collection, 61.75

This book may be purchased in the New Orleans Museum of Art Shop for \$12.95.
Please add \$2.50 for postage and handling.

The NOMA Shop
New Orleans Museum of Art
P.O. Box 19123
New Orleans, Louisiana 70179-0123
(504) 488-2631

Table of Contents

Introduction	1
William-Adolph Bouguereau, <i>Whisperings of Love</i>	2
Marinus van Reymerswaele (Claeson), <i>The Lawyer's Office</i>	4
Will Henry Stevens, <i>Abstraction</i>	6
Pablo Picasso, <i>Still Life with Candle</i>	8
Veracruz, Mexico, Tierra Blanca area, <i>Articulated Figure</i>	10
Willem Ormea and Adam Willaerts, <i>Fish Heaped on the Beach</i>	12
Edgar Degas, <i>Dancer in Green</i>	14
Otto Marseus von Schrieck, <i>Serpents and Insects</i>	16
Henri Matisse, <i>Jazz Portfolio: Le Cirque (Circus)</i>	18
Jean Dubuffet, <i>Gas Stove III</i>	20
Benin Kingdom, Nigeria, <i>Head of an Oba</i>	22
Kano Tsunenobu, <i>Rural Occupations</i>	24
François Boucher, <i>The Surprise (Woman with a Cat)</i>	26
David Bates, <i>Grassy Lake</i>	28
Jacob Lawrence, <i>Builders #4</i>	30
Robert Gordy, <i>Rimbaud's Dream, No. 2</i>	32
Maya, Guatemala, Northern Peten, <i>Cylindrical Vase with Figures on a Black Ground</i>	34
Andre Derain, <i>Landscape at Cassis</i>	36
Edgar Degas, <i>Portrait of Estelle Musson Degas</i>	38
René Magritte, <i>The Labors of Alexander</i>	40
Paul Gauguin, <i>Hurrah Tahiti</i>	42
Odilon Redon, <i>Beasts at the Bottom of the Sea</i>	44
Senufo Peoples, Côte d'Ivoire, <i>Mortuary Mask</i>	46
Peter Carl Fabergé, <i>Imperial Basket of Lilies of the Valley</i>	48
Mary Cassatt, <i>Mother and Child in the Conservatory</i>	50
Benjamin West, <i>Romeo and Juliet</i>	52
Pierre-Auguste Renoir, <i>Vase of Flowers</i>	54
Roger Brown, <i>California Hillside</i>	56
Yoruba Peoples, Western Nigeria, Olowe of Ise, <i>Mounted Warrior (Jagunjagun) Veranda Post</i>	58

Richard Clague, <i>Back of Algiers</i>	60
Elizabeth Vigée Lebrun, <i>Portrait of Marie Antoinette, Queen of France</i>	62
Henry Ossawa Tanner, <i>The Good Shepherd</i>	64
Wassily Kandinsky, <i>Sketch for "Several Circles"</i>	66
Robert Henri, <i>The Blue Kimono</i>	68
Yoruba Peoples, Nigeria, <i>Osugbo Society Lodge Door Panel</i>	70
Georges Braque, <i>Landscape, L'Estaque</i>	72
John Singer Sargent, <i>Portrait of Mrs. Asher B. Wertheimer</i>	74
Jehan Georges Vibert, <i>Cardinal's Friendly Chat</i>	76
Pablo Picasso, <i>Woman in an Armchair</i>	78
John Graham, <i>Self-Portrait as Harlequin</i>	80
Maya, Guatemala (Northern Peten), <i>Plate with Figure of a Dancer</i>	82
Alfred Boisseau, <i>Louisiana Indians Walking Along the Bayou</i>	84
Sir Lawrence Alma Tadema, <i>Shrine of Venus</i>	86
Antoine Bourdelle, <i>Hercules the Archer</i>	88
Jean Metzinger, <i>Cubist Composition</i>	90
Joan Miró, <i>Portrait of a Young Girl</i>	92
Maya, Guatemala, El Caribe, <i>Stele with Figures and Glyphs</i>	94
Achille Perelli, <i>Blue Crab and Terrapins</i>	96
Francesco d'Ubertino, called Bacchiacca, <i>Portrait of a Young Lute Player</i>	98
Egyptian, New Kingdom, <i>Pectoral Ornament with Isis and Nephthys</i>	100
Gustave Caillebotte, <i>Bouquet of China Asters and Sunflowers in a Vase</i>	102
Georges Braque, <i>Still Life with Flowers</i>	104
Cuzco School, Peru, <i>Archangel with Musket</i>	106
Georgia O'Keeffe, <i>My Back Yard</i>	108
Yamaguchi Soken, <i>Bijin</i>	110
Tony Smith, <i>Lipizzaner</i>	112
James Rosenquist, <i>Hibiscus and Woman</i>	114
Jean Hyacinthe Laclotte, <i>Battle of New Orleans</i>	116
Hawaiian Peoples, Polynesia, <i>Temple Figure</i>	118
Jean-Leon Gérôme, <i>Chess Players</i>	120
Franz Xavier Winterhalter, <i>Young Woman in a Ball Gown</i>	122
Richard Cosway, <i>Portrait of a Man</i>	124
Yoruba Peoples, Nigeria, <i>King's Tunic</i>	126

Introduction

You are now the owner of the first edition of the New Orleans Museum of Art *Coloring Book*.

Make it fun. There are no rules for coloring. Imagination is all that is needed. You don't even have to follow the lines. Many of the lines are there just to retain a resemblance to the original work of art.

Experiment with different materials—crayons, pencils or markers. And color it as you think it should look. Then come to the Museum and compare your impressions with the original works of art.

On each page you will find a painting or sculpture, the name of the artist, title, date, size and a brief description of the original work.

We hope you have fun coloring these wonderful works of art and that you will visit the New Orleans Museum of Art often.

A word of caution—if you use felt pens or markers in your book, be sure to put a sheet of heavy paper or cardboard between the pages so the color doesn't bleed through the page.

About the Artist

Shirley Rabé Masinter is a professional artist and art historian. A painter in watercolor, oil, acrylic and mixed media, Masinter's work has been exhibited in museums, universities and private galleries throughout the United States. Her work is also included in private and corporate collections locally and nationally. She received her Master of Arts degree in Art History from Tulane University, New Orleans.

William-Adolph Bouguereau

(French, 1825-1905)

Whisperings of Love

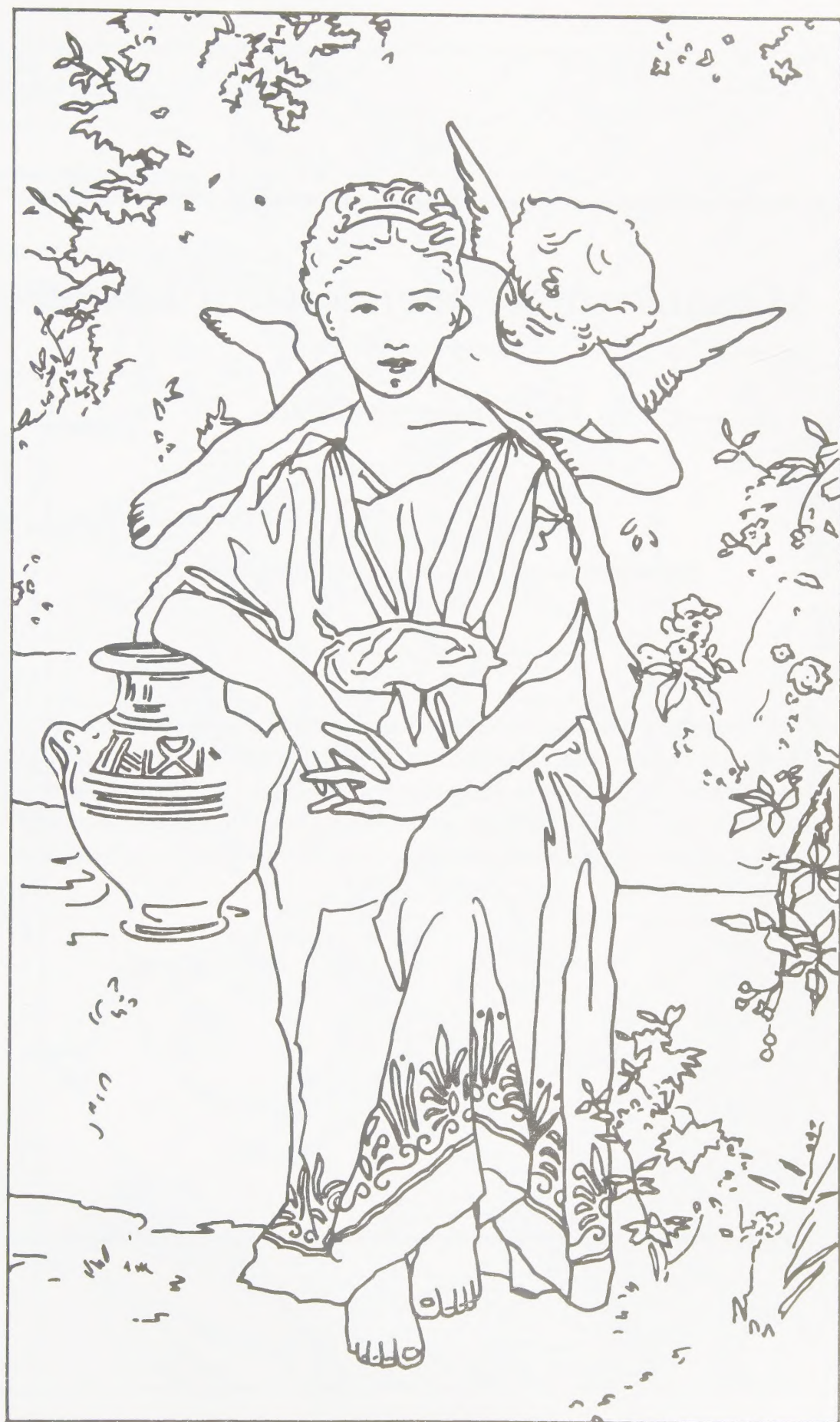
1889

oil on canvas

62 x 36-1/2 inches

Gift of Mr. and Mrs. Chapman H. Hyams, 15.6

Bouguereau was one of the foremost academic painters of the nineteenth century. His near photographic realism and sentimental point of view are still popular and being reappreciated today. The subject here was inspired by Greek mythology and is done in a meticulous manner with a smooth, almost textureless finish and a limited range of color.



Marinus van Reymerwaele (Claeson)

(Flemish, ca. 1495-1566)

The Lawyer's Office

1545

oil on wood

40-3/8 x 48-5/8 inches

Ella West Freeman Foundation Matching Fund, 70.7

*P*aintings by masters of Northern Renaissance realism often recorded official contracts or acts. The documents which form the background of *The Lawyer's Office* refer to an actual lawsuit begun in 1526 and lasting until 1538. By 1538 the property under dispute, a salt refinery, probably had been submerged or destroyed by a storm, but ironically the court fees still had to be paid.



Will Henry Stevens

(American, 1891-1949)

Abstraction

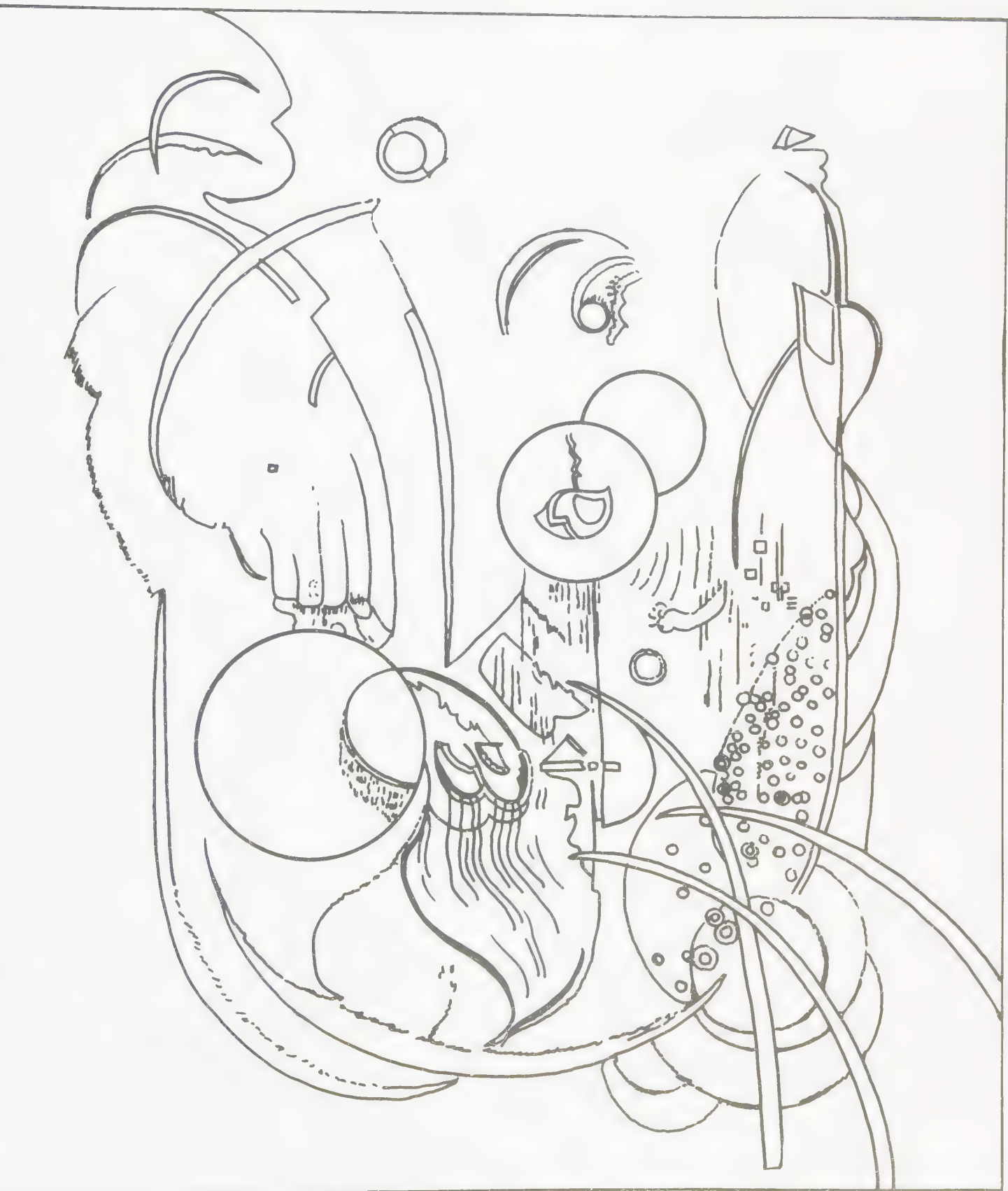
1940

oil and tempera on masonite

40-1/2 x 34-1/2 inches

Museum Purchase: Friends of the Museum, 46.1

Will Henry Stevens was inspired by the works of Paul Klee and Wassily Kandinsky. He created *Abstraction* in a strongly personal style that blends the nonobjective with decorative and whimsical elements inspired by the Southern environment.



Pablo Picasso

(Spanish, 1881-1973)

Still Life with Candle

1937

oil on canvas

15-1/4 x 18-1/2 inches

Bequest of Victor K. Kiam, 77.297

*T*his still life was painted a few months before Picasso began *Guernica*, his large mural painted in black, white and gray which is an allegory of the Spanish Civil War and its terrors. Picasso's still life arrangement here is painted in a thick impasto of vivid colors with heavy black outline and continues his plea for humanity and hope, embodied in the eye-like form of the candle flame.



Veracruz, Mexico, Tierra Blanca area

Articulated Figure

ca. 650-900

burnished terra cotta with traces of polychrome

17 inches

Gift of Mr. and Mrs. P. Roussel Norman, 68.3

Smiling children with subtly rounded bodies could represent Xochipilli, God of Dance, Music and Joy, and could have been used as puppets or dolls or could represent sacrificial victims of the gods. This unusual seated figure has movable limbs attached by strings to the body and movable head, which is held in place by a cone-shaped but invisible neck.



Willem Ormea
(Dutch, 1611-1665) and
Adam Willaerts
(Dutch, 1597-1664)

Fish Heaped on the Beach
1658

oil on canvas
26-1/4 x 40-1/2 inches
Gift of Bert Piso, 71.38

Willaerts was responsible for the seascape and Ormea painted the still life of fish in the foreground. The seascape has obliquely running waves and is rendered in a softer manner with a slightly primitive look. The fish and sea creatures are enlarged and seem out of proportion to the seascape and are created with firm outlining and deep, crisp shading.



Edgar Degas

(French, 1834-1917)

Dancer in Green

ca. 1878

pastel on paper

18-1/2 x 11-1/2 inches

Gift of Charles C. Henderson in memory of Nancy S. Henderson, 74.282

*D*egas studied people in action, going about their work—jockeys, milliners, laundresses, opera singers, dancers. The dancer as a subject became a major concern of the artist between 1875 and 1890, during which time he began experimenting with pastels as a primary medium. Degas shows a young girl waiting in the wings during a performance. She is in half profile and positioned high on the picture plane.



Otto Marseus von Schrieck

(Dutch, 1613-1678)

Serpents and Insects

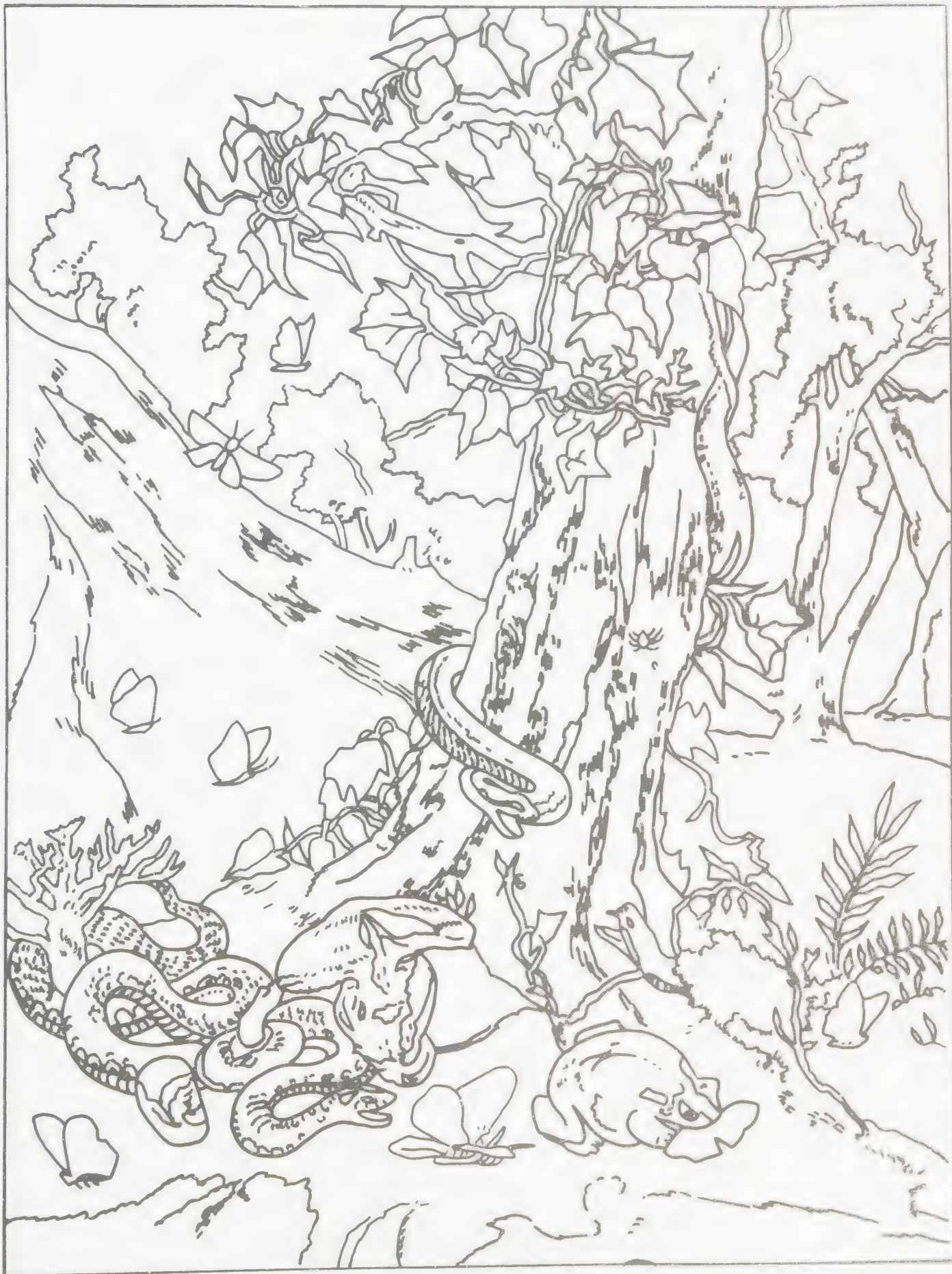
ca. 1650

oil on canvas

38 x 28 inches

Gift of John J. Cunningham, 56.30

*M*arseus enlarged the definition of still life by painting entirely from nature. He copied lizards, snakes, frogs and rare insects that he raised in a small museum similar to a vivarium. By concentration on a small, encompassed view and using unusual combinations of zoological subject matter, as in *Serpents and Insects*, he created a bizarre and exotic effect.



Henri Matisse

(French, 1869-1954)

Jazz Portfolio: Le Cirque (Circus)

1947

stencil prints in color on paper

25-1/2 x 16-1/2 inches

Gift of Mr. and Mrs. Fritz Bultman, 66.13.1-.2

*M*atisse created paintings, sculptures, drawings and prints. *Jazz* heralds his series of large *papiers decoups*, cut-and-pasted papers. They were made into stencils by the printer for this portfolio with the text also written by Matisse. Two editions of this book were published in 1947 by E. Teriade in Paris. This is from the smaller edition of 100 copies with 20 prints each. Illustrated here, number 98, is *Le Cirque (Circus)*.



Jean Dubuffet

(French, 1901-1985)

Gas Stove III

1966

vinyl paint on canvas

45-3/4 x 35 inches

Bequest of Victor K. Kiam, 77.289

*J*ean Dubuffet mainly uses three themes: man, landscape and objects. *Gas Stove III* is from the *Hourloupe* series, and Dubuffet created this image by doodling with a felt-tipped pen in the preliminary sketch. In the final painted work he used a restricted palette of black, white, red and blue with an overall continuous line creating a partially hidden but partly recognizable form of an everyday object found in the kitchen.



Benin Kingdom, Nigeria

Head of an Oba. (Uhumwelas)

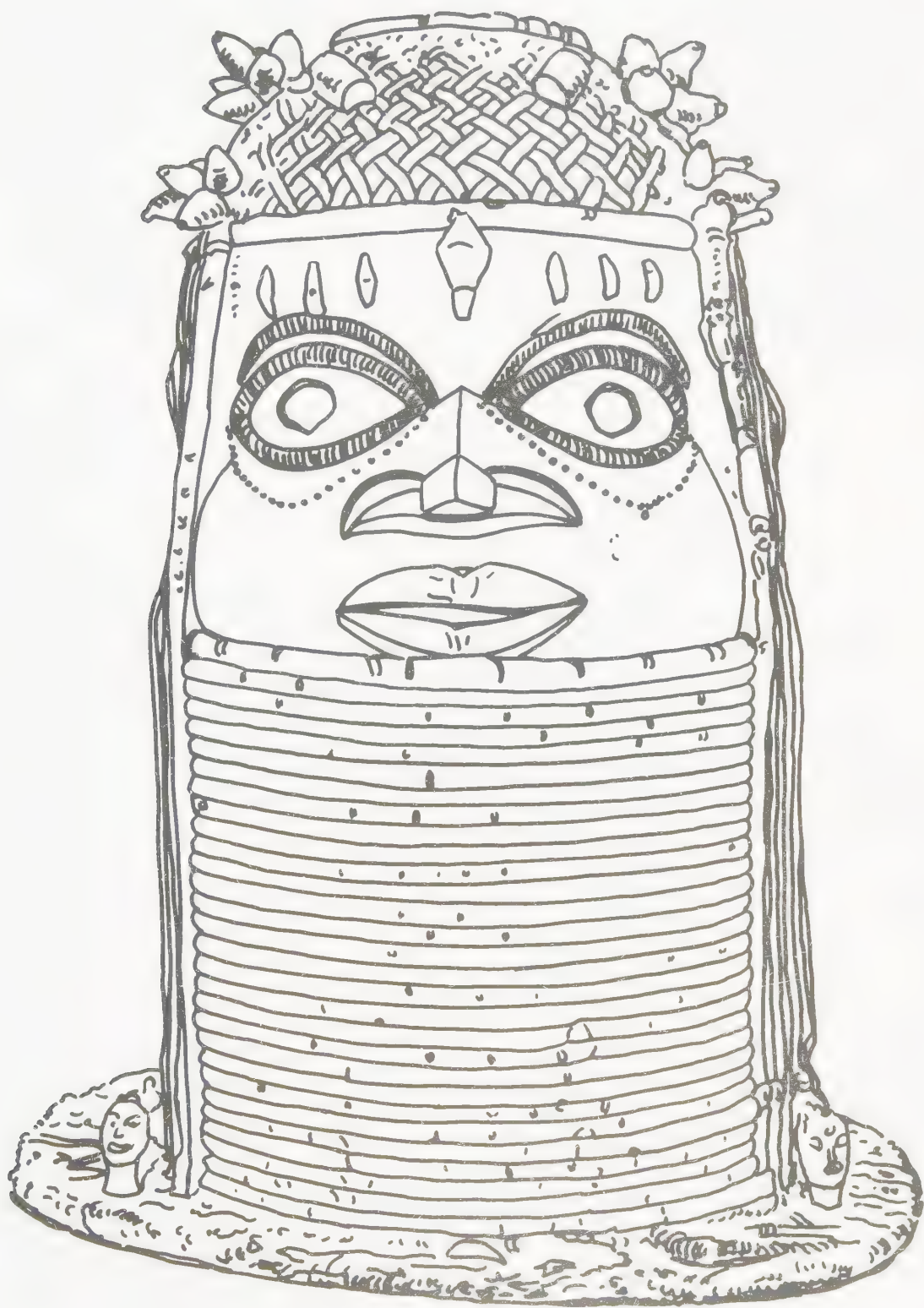
Late 18th century

bronze and iron

16-1/2 inches

Anonymous Gift, 53.12

*T*hese royal funerary portraits, cast in bronze by the *cire perdue* (lost wax) process, were placed on altars to commemorate the deceased king in the royal palace at Benin City. Originally, this head was surmounted with an elaborately carved ivory elephant tusk which fit into the circular hole on the top with the tip of the tusk leaning against the wall of the royal shrine.



Kano Tsunenobu

(Japanese, 1636-1713)

Rural Occupations (detail, right screen)

sumi and color with gold on silk

57 x 132 inches

Gift of Dr. Kurt A. Gitter and Millie Hyman Gitter, 73.244. A&B

*T*he Kano school dominated the world of seventeenth-century Japan. Painters such as Tsunenobu often turned to genre subjects like the rural occupations shown in this detail from the right screen of a pair of six-fold screens. This serene scene of fishermen has beautifully balanced human interest and landscape elements done in strong, gestural brushstrokes with jagged outlines.



François Boucher

(French, 1703-1770)

The Surprise (Woman with a Cat)

1730-1732

oil on canvas

35 x 25-3/4 inches

Museum Purchase: Women's Volunteer Committee Fund, 84.58

The Surprise parallels the amorous preoccupations of the Rococo age. Tension here intrudes upon the usual blissful world of Boucher in the presence of the voyeur, the frightened young maid and the young woman who reclines *en déshabillé*. In the words of Boucher, "Beware of the cat's treacherous paw, it is like love, whose flattery can take a nasty turn and harm you."



David Bates

(American, born 1952)

Grassy Lake

1982

oil on canvas

90 x 72 inches

P. Roussel Norman Purchase Fund and
Gift of Mr. and Mrs. Claude C. Albritton, III, 83.27

*T*exan David Bates creates a masterful landscape featuring two large male figures in a close-up frontal view, paddling a pirogue through a swamp. There is a harmony and contrast of youth and maturity in the young boy (a self-portrait) and the elderly man with cypress trees, lily pads and mosquito hawks densely patterning the entire surface of the composition.



Jacob Lawrence

(American, born 1917)

Builders #4

1973

gouache on paper

21-1/2 x 30-1/2 inches

National Endowment for the Arts Matching Fund and
Women's Volunteer Committee Fund, 73.251

*L*awrence felt the need to rediscover the heritage of black Americans and to present it to the world in visual terms. He is a painter of history working in a simplified, yet powerful and realistic style. *Builders #4* is from a series begun in 1971 and celebrates the satisfaction and dignity of creative labor.



Robert Gordy

(American, 1933-1985)

Rimbaud's Dream, No. 2 (detail)

1971

acrylic on canvas

82 x 64 inches

Museum Purchase, 71.23

The Louisiana artist Robert Gordy was inspired by Cézanne and Matisse and his figural compositions continue a Western tradition of the nude. *Rimbaud's Dream* is one of a series of paintings inspired by the French poet Arthur Rimbaud's abortive attempt to seek his fortune in Africa. Its abstracted anonymous figures and all-over patterns are done in flat, bright colors on a black ground.



Maya, Guatemala, Northern Peten

(Late Classic Period)

Cylindrical Vase with Figures on a Black Ground

ca. 750-890

terra cotta with polychrome

6-7/8 inches

Ella West Freeman Foundation Matching Fund, 69.33

*T*his polychrome vase depicts two enthroned rulers, each with an attendant figure on a lower level. Broad headdresses and heavy necklaces distinguish the rulers. The names and titles of all four figures seem to be inscribed on the vertical columns of glyphs.



Andre Derain

(French, 1880-1954)

Landscape at Cassis

1907

oil on canvas

24 x 20 inches

Gift of William E. Campbell, 53.6

*I*n 1903 Derain participated in the Fauve exhibition and continued throughout 1906 and 1907 to execute many Fauve landscapes of London and southern France. *Landscape at Cassis* features bright, almost pure Fauve colors applied with great vigor to form the bold shapes in this memorable landscape which begins to show the effects of early Cubism.



Edgar Degas

(French, 1834-1917)

Portrait of Estelle Musson Degas

1872

oil on canvas

39-1/2 x 54 inches

Museum Purchase through Public Subscription, 65.1

*E*dgar Degas arrived in New Orleans in late October 1872 for a five-month visit with his maternal relatives. His nearly blind and pregnant New Orleans cousin and sister-in-law Estelle Musson Degas was the subject of three paintings executed during his stay in the Crescent City. Even though this painting is unfinished, one realizes that it heralds a new direction in the artist's work, combining bright colors with a traditional dark background on a freely painted surface.



René Magritte

(Belgian, 1898-1967)

The Labors of Alexander

1967

cast bronze

tree trunk, 25 x 60 inches

Gift of Muriel Bultman Francis, 71.37

René Magritte's sculptures are transpositions of his paintings into a three-dimensional medium. This is one of a series of eight works in bronze based on his earlier paintings. The wit in the piece lies in the implied action: the ax that once chopped the tree is now trapped beneath the root.



Paul Gauguin

(French, 1848-1903)

Hurrah Tahiti

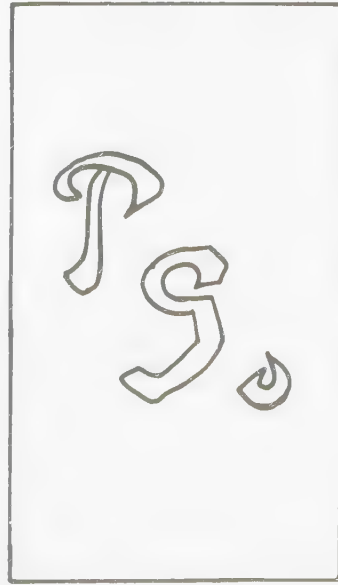
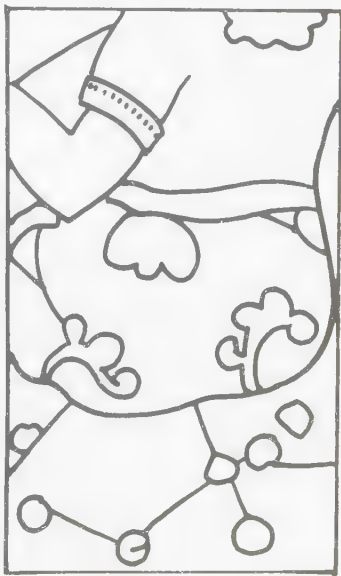
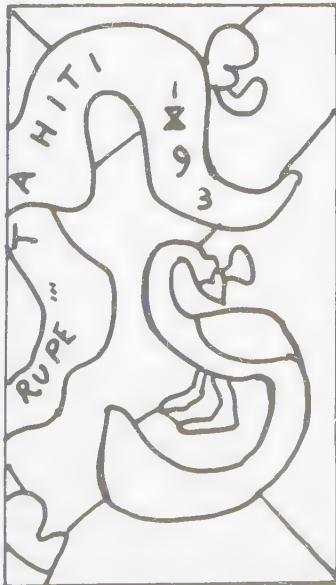
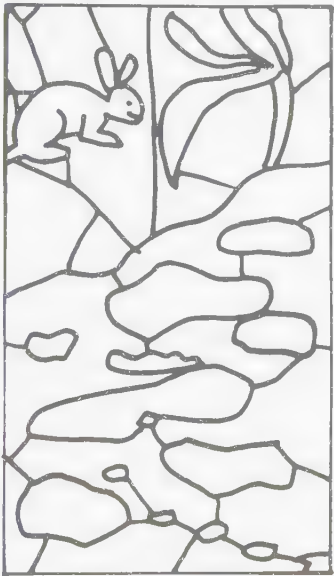
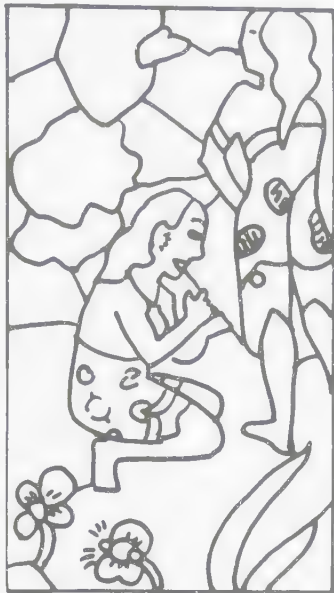
1893

oil on glass

75 x 34 inches

Knoedler Benefit Fund and Gift of Anonymous Donors, 64.1

*T*he combination of a Peruvian Indian grandmother and a childhood spent in Lima, Peru, produced in Paul Gauguin the notion that life in primitive societies was preferable to life in Europe. These glass panels were painted during Gauguin's first Tahitian visit and were created in order to gain privacy from his neighbors. The imagery includes native women, flowering plants, a peacock and a rabbit. Notice that the initials "PG" echo the forms in the flanking left panel.



Odilon Redon

(French, 1840-1916)

Beasts at the Bottom of the Sea

ca. 1900-1905

pastel on paper

24 x 19-3/4 inches

Muriel Bultman Francis Collection, 83.69

Redon evolved a pictorial language from his own fantasies and a careful study of nature. He was much admired by the Symbolists and is regarded as a precursor of Surrealism. In *Beasts at the Bottom of the Sea* he combines his love of brilliant jewel-like color and his fascination with the animal world. Fanciful imaginary creatures playfully twist and turn in a mysterious aqueous world.

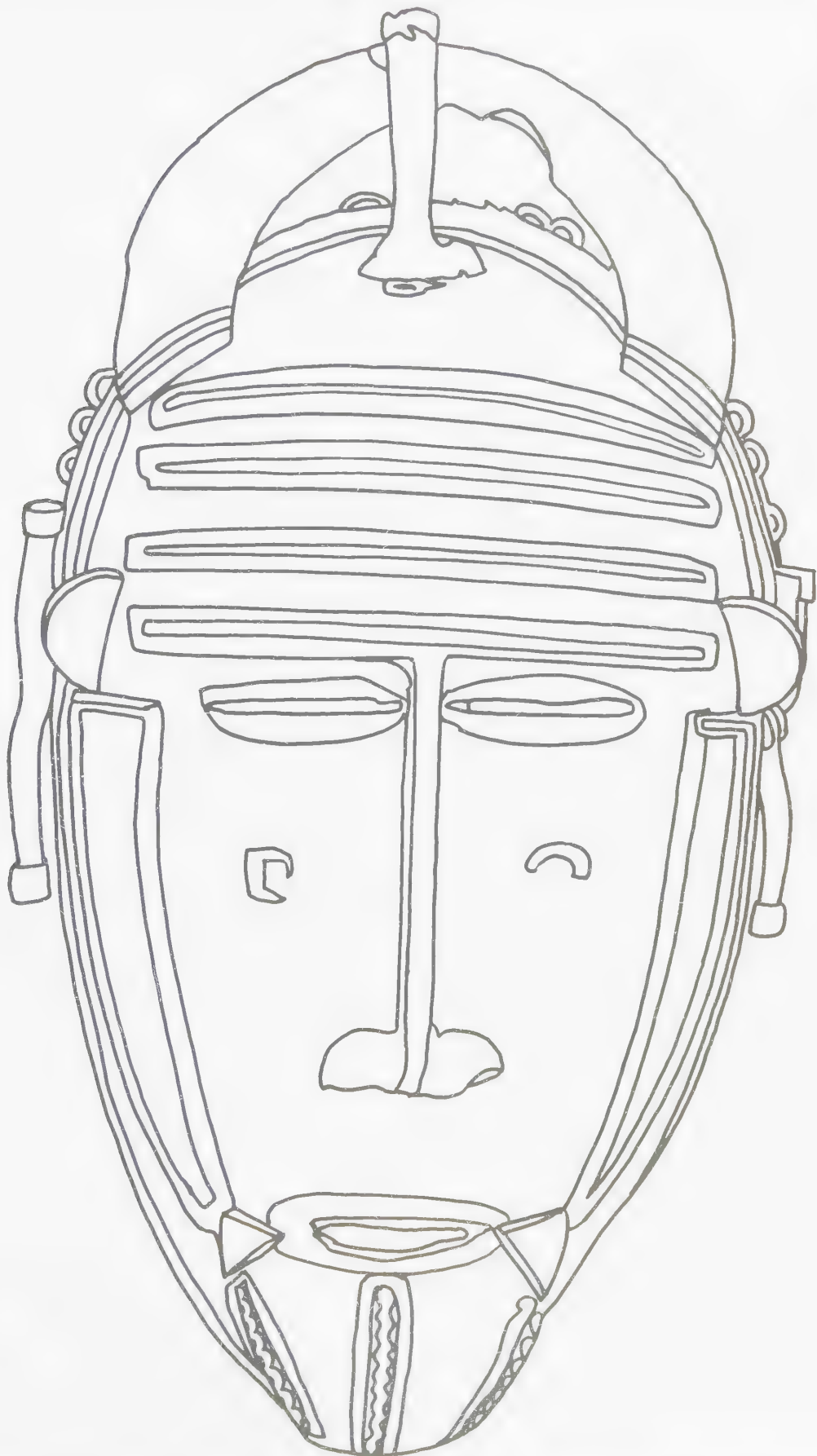


Senufo Peoples, Côte d'Ivoire

Mortuary Mask

tin with brass and copper insets
10-9/16 x 6 x 3 inches
Bequest of Victor K. Kiam, 77.179

*T*he strong, yet elegant form of this elongated oval face with pierced eye and mouth slits is delicately accented with lace openwork on the perimeter. There are brass and copper inserts on the forehead and cheeks with scarification marks.



Peter Carl Fabergé

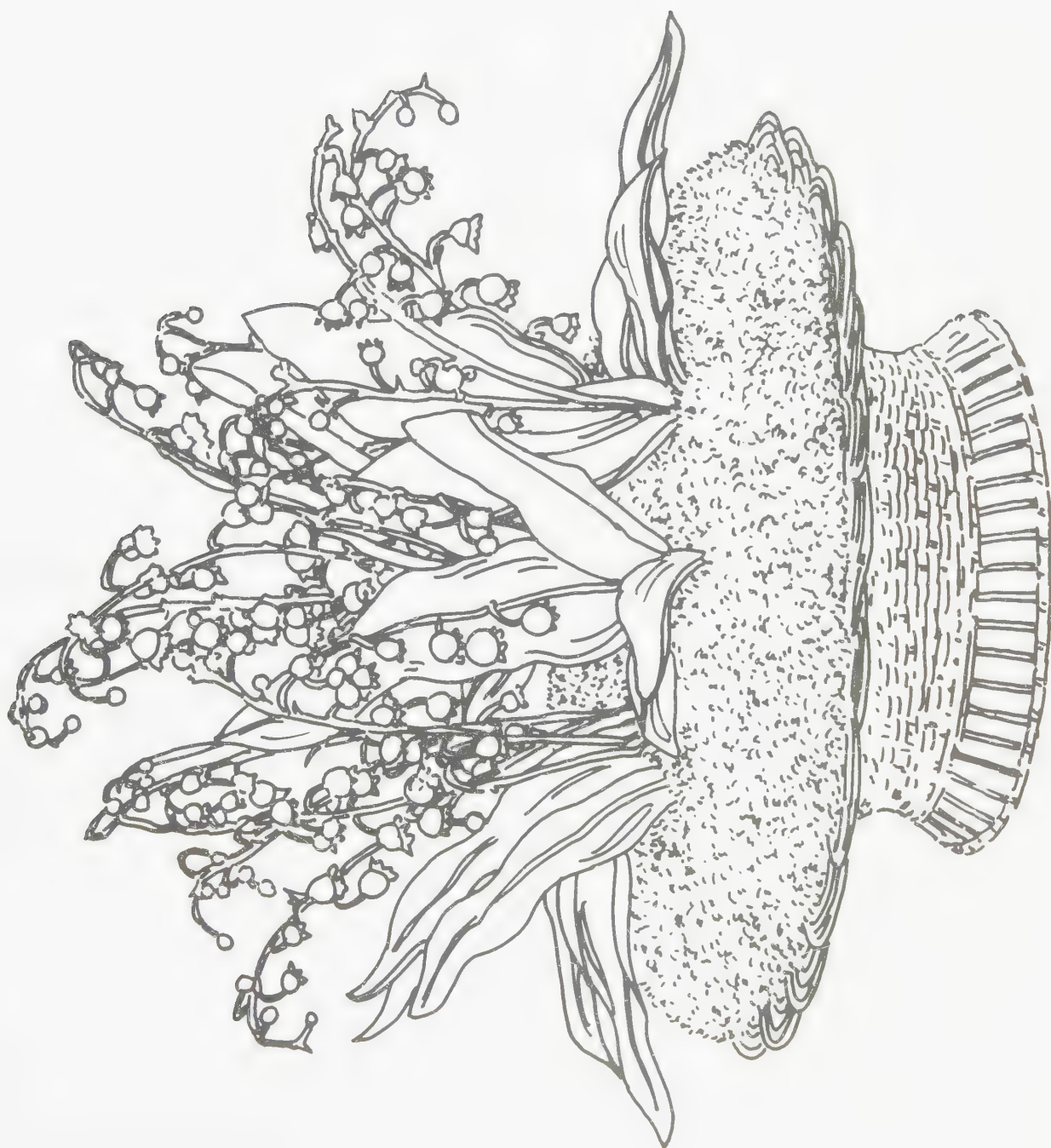
(Russian, 1846-1920)

Imperial Basket of Lilies of the Valley

1896

gold, silver, rose-cut diamonds, nephrite
Lent by The Matilda Geddings Gray Foundation

Born in Russia of French Huguenot ancestry, in 1884 Fabergé received the title "Supplier of the Imperial Court." Besides the patronage of the Romanoff family, Fabergé's works of art were commissioned and collected by other royal families and the wealthy bourgeoisie. The *Imperial Basket of Lilies of the Valley* was given to her Imperial Majesty Czarina Alexandra Feodorovna by the Ironworks Management and Dealers in the Siberian iron section of the Nijegorodski Factory in the year 1896. The oval woven basket of yellow gold is filled with finely spun gold moss and has nine sprigs with nineteen lilies on green gold stems. The pearly blossoms have silver crowns set with rose-cut diamonds and the broad, flat leaves are nephrite.



Mary Cassatt

(American, 1844-1926)

Mother and Child in the Conservatory

1906

oil on canvas

36-1/8 x 28-3/4 inches

Gift of Mr. and Mrs. Harold Forgotston, 82.124

*M*ary Cassatt was a Impressionist artist who depicted moments distilled from life, particularly the theme of mother and child. This work is a mature development of the maternal motif and has a simplified composition centered around the solid, balanced form of mother and child with hand gestures conveying the intimacy and tenderness of the moment.



Benjamin West

(American, 1738-1820)

Romeo and Juliet

1778

oil on canvas

50 x 44-1/4 inches

Women's Volunteer Committee Fund, 73.33

West forecast the Neoclassical and Romantic movements of the nineteenth century in his paintings. In the 1770s West painted three categories of subjects—English history, the Bible and Shakespeare. *Romeo and Juliet* was commissioned by the Duke of Courland. The artist chose a moment of action in Act III, Scene 5, of the play. At dawn the embracing lovers are interrupted by the nurse who runs to warn the couple of the awakening household. Juliet laments, "Then, window, let day in, and let life out."



Pierre-Auguste Renoir

(French, 1841-1910)

Vase of Flowers

ca. 1900-1910

oil on canvas

13 x 11 inches

Gift of Mrs. Randolph A. Kidder

in memory of her mother, Dorothy Jordan Chadwick, 91.233

Although Renoir was essentially a figure painter, he and many of the other Impressionists used the garden flowers as favorite subjects. This charming bouquet in a vase is arranged with naturalism and created with Renoir's frothy brushstroke in his "rainbow palette," a spectrum of pure pigments that does not include black.



Roger Brown

(American, born 1941)

California Hillside (detail)

1988

oil on canvas

72 x 48 inches

Museum Purchase: Robert Gordy Fund by exchange with the Artist, 89.9

Brown explores contemporary American life in a slightly threatening and mysterious manner. He places tiny speeding cars on a curving road at the extreme edge of the composition. A hillside in steep perspective is dotted with repeated images of a cow and bush. The colors, imagery and flat application of paint recall comic books and cartoons and are contrasted against strangely shaped and shaded clouds.



Yoruba Peoples, Western Nigeria

Olowe of Ise, artist

(? -1939)

Mounted Warrior (Jagunjagun) Veranda Post

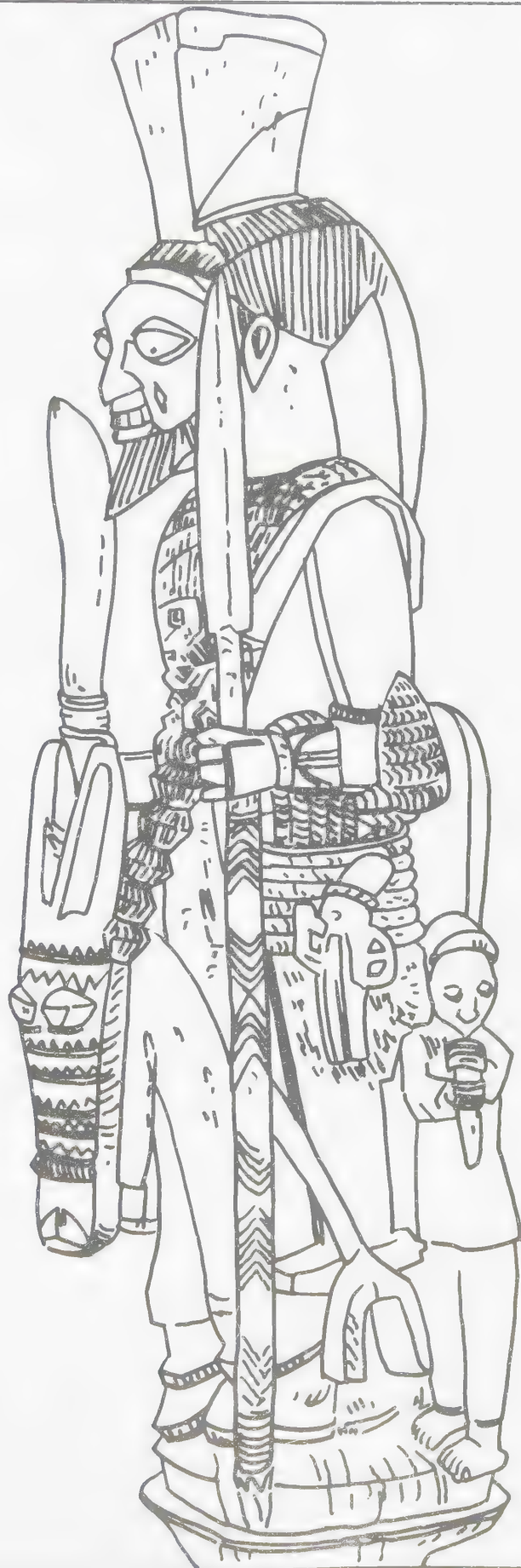
ca. 1910

polychromed wood

55-1/2 inches

Ella West Freeman Foundation Matching Fund, 70.20

Olowe was a great mastercarver of architectural ornament in Yorubaland and the messenger of the King of Ise. This is one of three veranda posts carved for the palace of the Ogoga of Ikere. This post depicts a mounted warrior on a horse or donkey with the scale of the rider showing his importance to the smaller size of the animal. A small figure on the side blowing a hunting whistle emphasizes the warrior's right to have retainers.



Richard Clague

(American, 1821-1873)

Back of Algiers

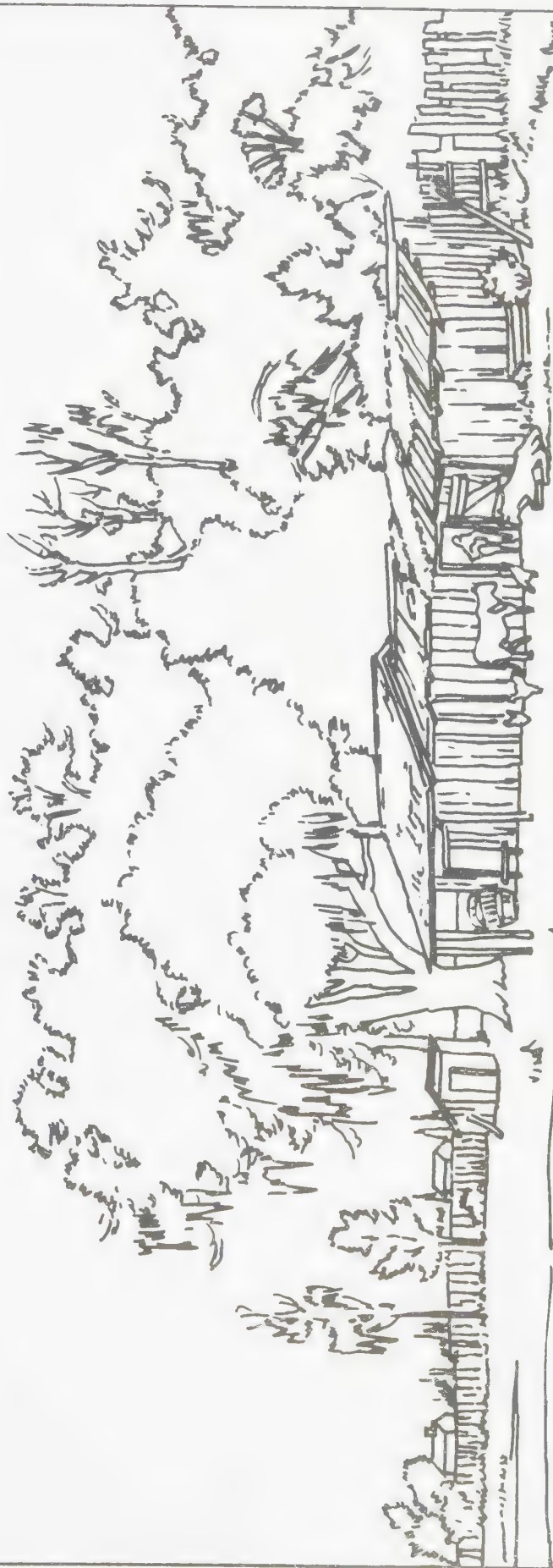
ca. 1870-1873

oil on canvas

13-2/3 x 20 inches

Gift of Mrs. Benjamin M. Harrod, 13.5

*T*rained in France, Clague was the father of landscape painting in Louisiana. In his work he captures the effect of the moist air which screened and diffused the sunlight in the marshes and swamps, thus creating a luminous spaciousness. Algiers, as the whole area across the Mississippi River from New Orleans was known in the nineteenth century, was simply pasture and swampland when Clague depicted it. Seen in the background are the spires of St. Patrick's Church and St. Louis Cathedral.



Handwritten text in Arabic script, likely a description or caption for the drawing. The text is written in a cursive style and is located to the right of the drawing. It appears to be a single paragraph of text, possibly describing the building or the scene. The text is written in a way that is easy to read, with clear lettering and some decorative flourishes. The text is written in a right-to-left direction, which is typical for Arabic script. The text is located in the lower right corner of the page, below the drawing. It is written in a way that is easy to read, with clear lettering and some decorative flourishes. The text is written in a right-to-left direction, which is typical for Arabic script. The text is located in the lower right corner of the page, below the drawing.

Elizabeth Vigée Lebrun

(French, 1755-1842)

Portrait of Marie Antoinette, Queen of France

1788

oil on canvas

190-1/2 x 75-1/2 inches

Museum Purchase: Women's Volunteer Committee and
Carrie B. Heiderich Funds, 85.90

Vigée-Lebrun was one of the most celebrated court portraitists of the late eighteenth century. She painted at least twenty-five portraits of Marie Antoinette which convey an air of majesty in the opulent costume, setting and emblems of the monarchy. This portrait was commissioned by the King's younger brother, the Comte d'Artois, who ascended the throne as King Charles X with the Bourbon Restoration.



Henry Ossawa Tanner

(American, 1859-1937)

The Good Shepherd

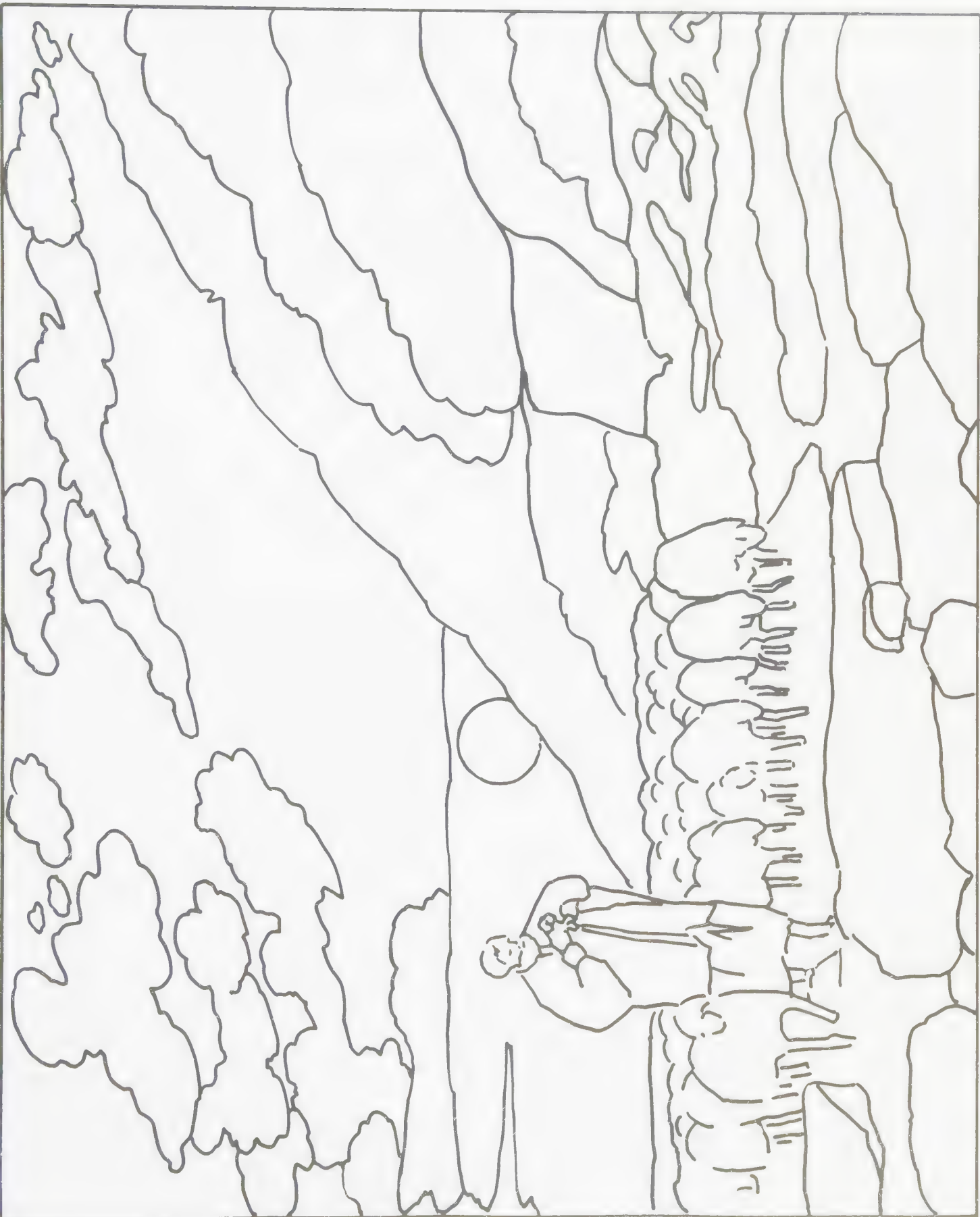
ca. 1914

oil on canvas

20-1/8 x 24-1/8 inches

Museum Purchase, 30.3

*T*anner was an African-American artist of great talent who spent most of his career in Paris. Much of his work depicts Biblical subjects. *The Good Shepherd* is a subject he repeated several times. The mystical feeling is partly achieved by the figures seen at dusk silhouetted against a vast sky. The soft blue-violet tones and thick impasto are typical of Tanner's later works.



Wassily Kandinsky

(Russian, 1866-1944)

Sketch for "Several Circles"

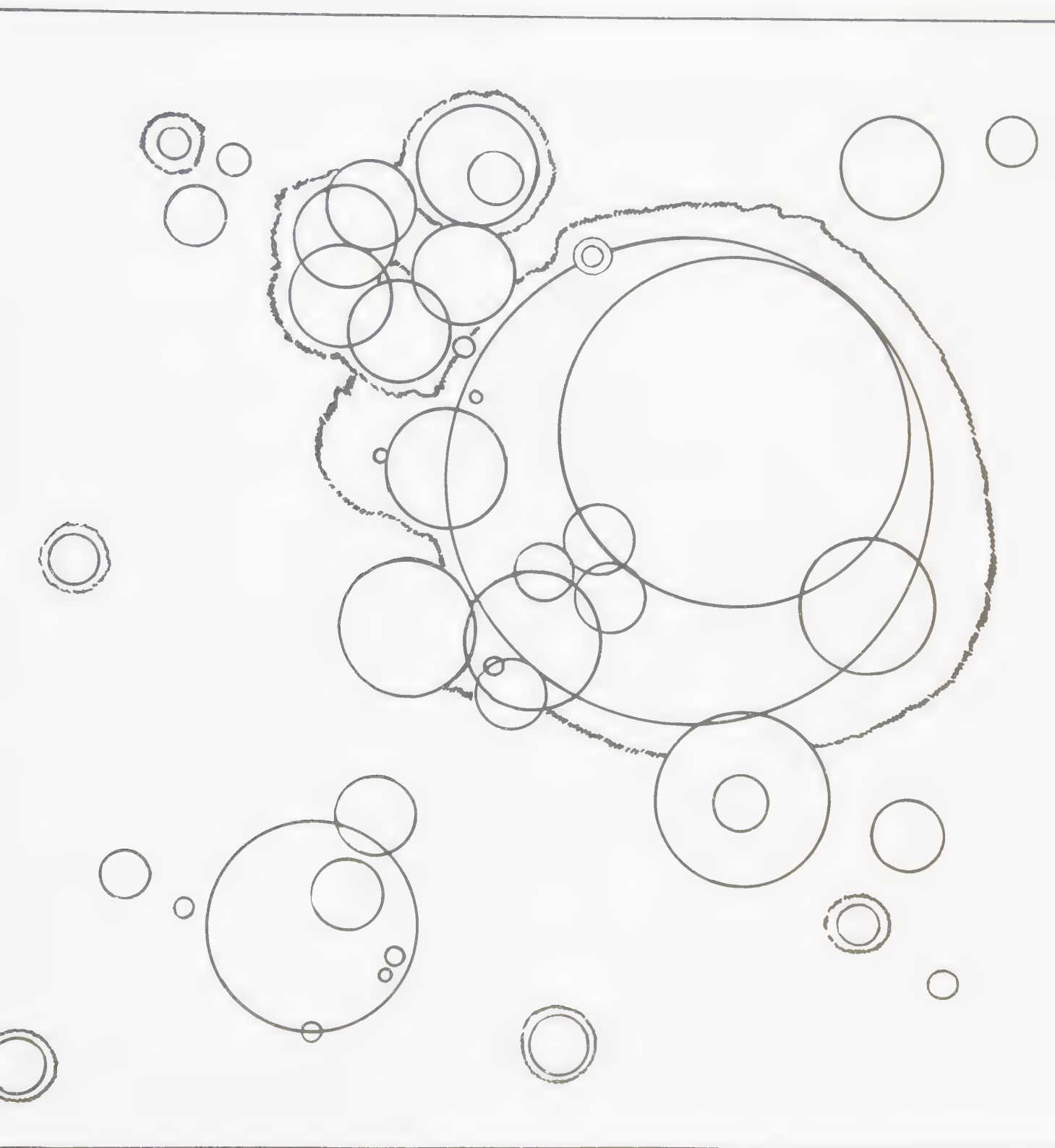
1926

oil on canvas

27-5/8 x 27-5/8 inches

Gift of Mrs. Edgar B. Stern, 64.31

Several Circles was a study sketch for a large painting now in the collection of the Guggenheim Museum in New York. It was painted when Kandinsky was working and teaching at the Bauhaus in Dessau and shows his experimentation with geometric figures superimposed on a dark ground. In Kandinsky's words, "Of the three primary forms...the circle points most clearly to the fourth dimension."



Robert Henri

(American, 1865-1929)

The Blue Kimono

1909

oil on canvas

77 x 37 inches

Ella West Freeman Foundation Matching Fund, 71.16

Henri organized the first exhibition of The Eight, the famous group of New York realists whose show in 1907 created a sensation. Henri's *Blue Kimono* is a full-length portrait of a Miss Kaji, a model of American and Japanese heritage and was among the works shown in 1911 at the Inaugural Exhibition of the Isaac Delgado museum, now the New Orleans Museum of Art.



Yoruba Peoples, Nigeria

Osugbo Society Lodge Door Panel

19th-20th century

wood

14-3/4 x 48 x 4-1/2 inches

Museum Purchase: Francoise Billion Richardson Fund, 90.307

Strong, elegant abstraction of forms and a precise carving are some of the fascinating elements found in objects created by the Yoruba peoples. The top register has a coiled serpent with almond-shaped eyes pointing upward. The center register features an equestrian figure holding two captive figures by the throat. The bottom register has a fish-tailed figure and displays mudfish sacrifices.



Georges Braque

(French, 1882-1963)

Landscape, L'Estaque

1906

oil on canvas

20 x 23-1/2 inches

Bequest of Victor K. Kiam, 77.284

Braque is most famous for the coequal development of Cubism with Picasso in 1909. However, his rare Fauve paintings like this landscape are truly exceptional. In *Landscape, L'Estaque* Braque applies brilliant Fauve colors in decorative, rhythmic patterns that create a lively and delightful feeling of lyricism. The term "Fauves" meaning "Wild Beasts" was coined by a Parisian art critic as a derogatory reference to this group of artists whose palette was so bright and intense.



John Singer Sargent

(American, 1856-1926)

Portrait of Mrs. Asher B. Wertheimer

1898

oil on canvas

58 x 37-1/2 inches

Museum Purchase in memory of William Henderson, 78.3

By 1897 Sargent was a famous figure on the London arts scene and the preeminent portraitist of his period. Asher B. Wertheimer, a wealthy London art dealer, commissioned the artist to paint portraits of himself and his wife to commemorate their silver wedding anniversary in 1898. Both paintings were shown at the Royal Academy that same year, and the standing rendering of Asher Wertheimer, the pendant to this portrait, is now in the Tate Gallery, London.



Jehan Georges Vibert

(French, 1840-1902)

Cardinal's Friendly Chat

ca. 1880

oil on panel

29 x 33-1/2 inches

Gift of Mr. and Mrs. Chapman H. Hyams, 15.27

Vibert, a skillful academic painter, specialized in depictions of cardinals in informal and often comic situations. In the *Cardinal's Friendly Chat* Vibert has set this mundane and theatrical scene in the famous Turkish Boudoir of Marie Antoinette at the Palace of Fontainebleau; the Empire furniture of Empress Josephine was placed there in 1805.



Pablo Picasso

(Spanish, 1881-1973)

Woman in an Armchair

1960

oil on canvas

45-1/2 x 34-3/4 inches

Bequest of Victor K. Kiam, 77.299

*T*he image of a woman seated in an armchair occurs frequently in Picasso's work. The model here was Jacqueline Roque, Picasso's wife at that time. He rendered her classically beautiful face, dark eyes and mass of black hair firmly, with the rest of the figure sketchy and subtle and used a limited palette of black, white grey and brown.



John Graham

(American, born in Russia, 1891-1961)

Self-Portrait as Harlequin

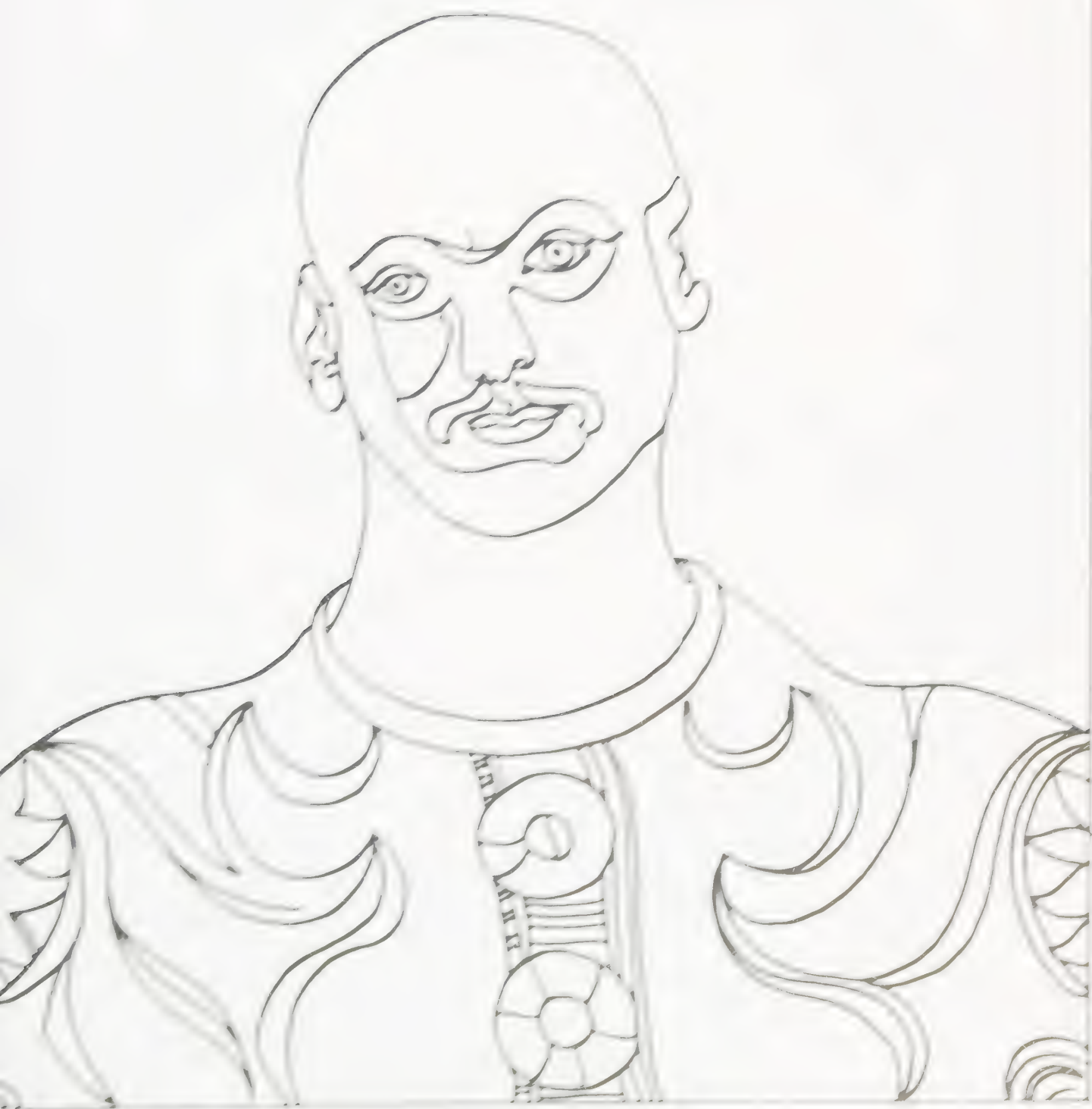
1944

oil on canvas

28-1/8 x 22-1/4 inches

Gift of Mrs. Muriel Bultman Francis, 82.125

John Graham was very influential and played an intellectual role in the development of contemporary American painting. His book *Systems and Dialectics of Art* was widely read by vanguard artists. This is just one of many self-portraits he created as a military officer, harlequin, or other guises. This haunting image of almost sculptural simplicity shows a solid head, with eyes in a hypnotic stare, supported on a muscular neck and massive shoulders. The harlequin costume is in bright, flat colors.



Maya, Guatemala (Northern Peten)

(Late Classic Period)

Plate with Figure of a Dancer

ca. 600-900 A.D.

terra cotta with polychrome

16-3/4 inches

Ella West Freeman Matching Fund, 69.2

The male dancer in the center wears a headdress with the head of the "Zip Monster," and it has been suggested that the figure is engaged in the Maya Dance of Death. Six of the nine glyphs in the margin are repeated irregularly in pairs around the circumference.



Alfred Boisseau

(American, born in France, 1823-1901)

Louisiana Indians Walking Along the Bayou

1847

oil on canvas

24 x 40 inches

Gift of Mr. William E. Groves, 56.34

A French artist working in Louisiana, Boisseau exhibited this painting in 1847 at the Paris Salon. Attracted by the exotic, he was able to endow a scene of rural Louisiana with great freshness and perceptive vision. The hair and basket styles indicate that the Indians depicted are Choctaws and the locale is thought to be somewhere along the Tchefuncta River on the north side of Lake Pontchartrain.



Sir Lawrence Alma Tadema

(English, born in Holland, 1836-1909)

Shrine of Venus

1889

oil on wood panel

21-1/2 x 27-1/4 inches

Gift of Mr. and Mrs. Chapman H. Hyams, 15.3

According to a letter written to Mrs. Hyams, the donor of the painting, this scene depicts a Roman beauty parlor with ladies waiting. Alma Tadema did archaeological research into furniture and details and his rendering of marble, gauze and other textures is quite remarkable. His lovely women are costumed in a nineteenth-century version of what the Romans wore.



Antoine Bourdelle

(French, 1861-1929)

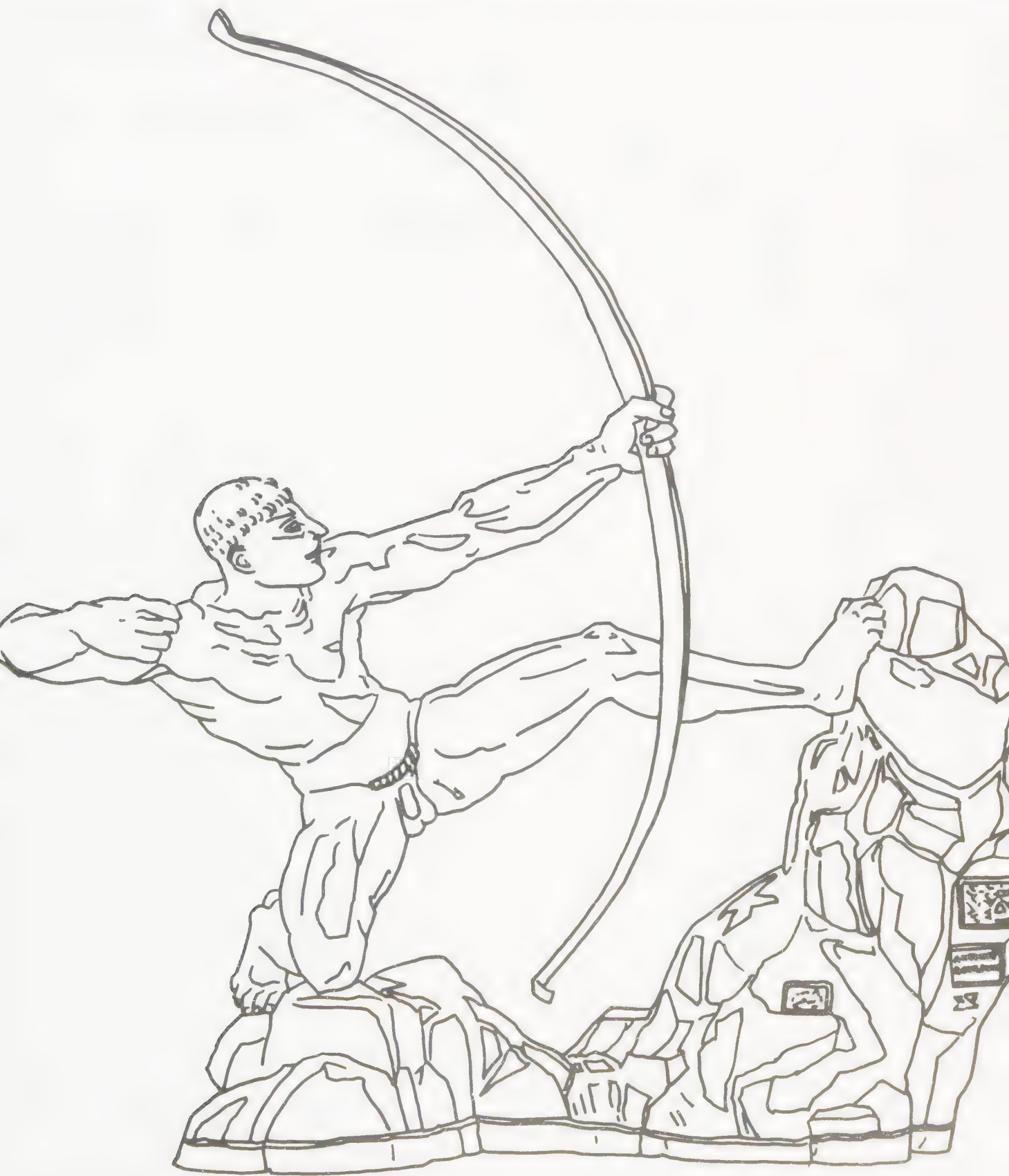
Hercules the Archer

1907

bronze

Museum Purchase, 49.17

*F*rom 1900 to 1907 Bourdelle worked on the model for *Hercules the Archer*, his most famous work. Hercules is depicted in the fifth of his labors, the shooting of the Stymphalian birds. Commandant Doyen Parigor, an athlete, was the model for the body. Bourdelle depicts Hercules larger than life size and in a dramatic action pose with legs braced wide and tense and with a concentrated, archaic face.



Jean Metzinger

(French, 1883-1956)

Cubist Composition

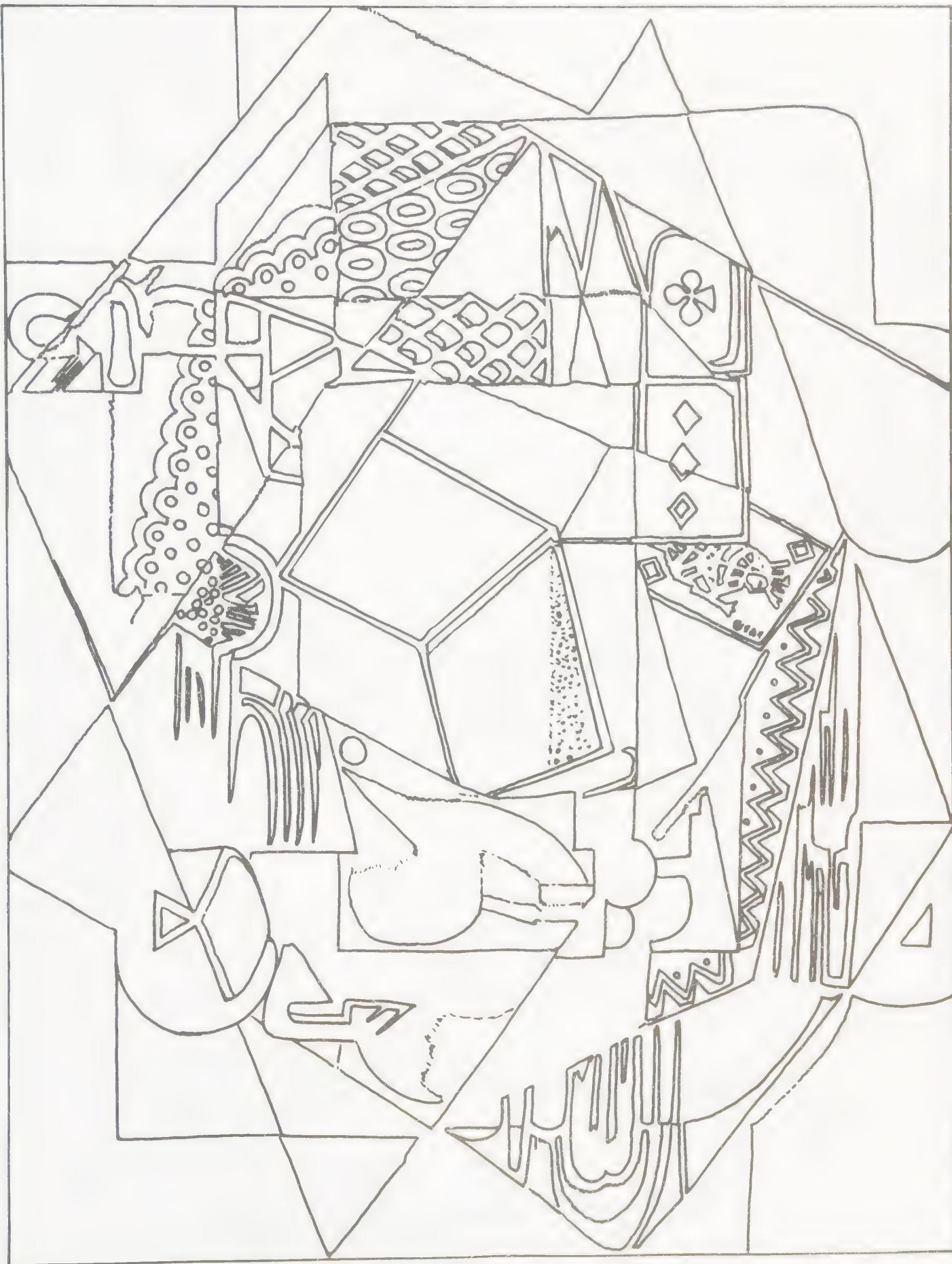
1918

oil on canvas

20-1/2 x 31-1/2 inches

Gift of Mr. Richard M. Wise and Mrs. John N. Weinstock,
in memory of Madelyn C. Kreisler, 80.180

Metzinger began his career as a Fauve, but, after meeting Picasso and Braque in 1909, he became a Cubist. Along with the painter Albert Gleizes he formulated the first definition of Cubism in the book *Du Cubisme* of 1912. *Cubist Composition* features a tilted tabletop, imitation woodgrain and dotted textures whose overlapping rhomboids focus the eye on the central elements of teapot, box, cards and matches.



Joan Miró

(Spanish, 1893-1983)

Portrait of a Young Girl

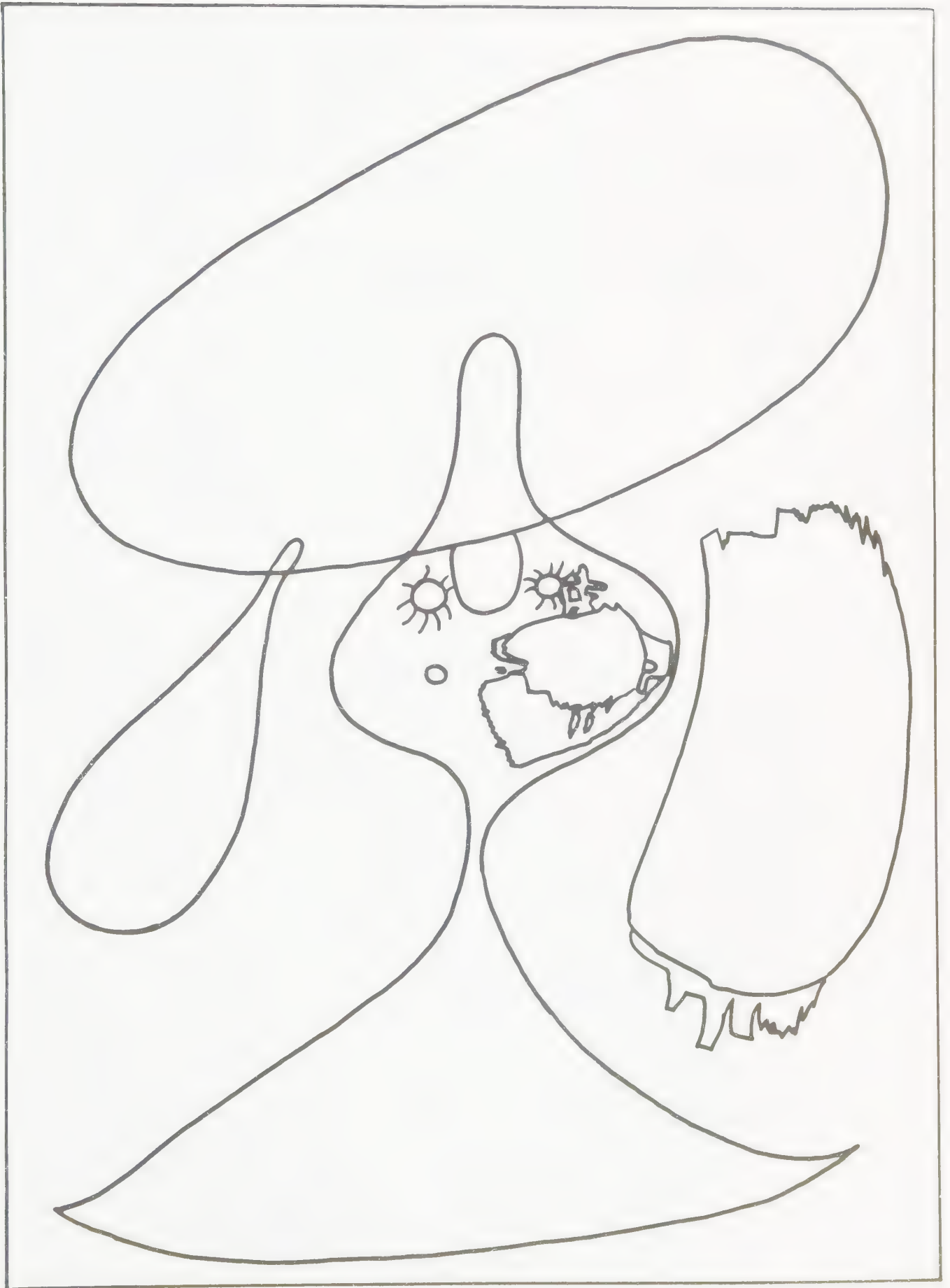
1937

oil with sand on cardboard

41-3/8 x 29-3/8 inches

Bequest of Victor K. Kiam, 77.294

*T*he lively wit of Miró is seen here in the reduction of a pretty young girl, with a huge picture hat and blushing cheek, to a few sinuous lines and simple biomorphic shapes. Miró, a master colorist, has used a few prismatic hues—red, yellow and orange—with black as a dramatic foil, to create an image of considerable power and monumentality.



Maya, Guatemala, El Caribe

(Late Classic Period)

Stele with Figures and Glyphs

780 A.D.

limestone

58-1/2 inches

Edith Stern Birthday and Ella West Freeman Matching funds, 69.9

This stele (memorial tablet) is executed in low relief with the figure of a standing warrior and a captive seated crosslegged in profile wearing a huge skeletal headdress, possibly a representation of the Death God A, *Au Puch*. The warrior is depicted sideways to the waist and frontally from loincloth to feet. Inscribed on the left and right are twelve glyphs, some of which are date glyphs and can be computed to correspond to 780 A.D. on the modern calendar.



Achille Perelli

(American, born in Italy, 1820-1891)

Blue Crab and Terrapins

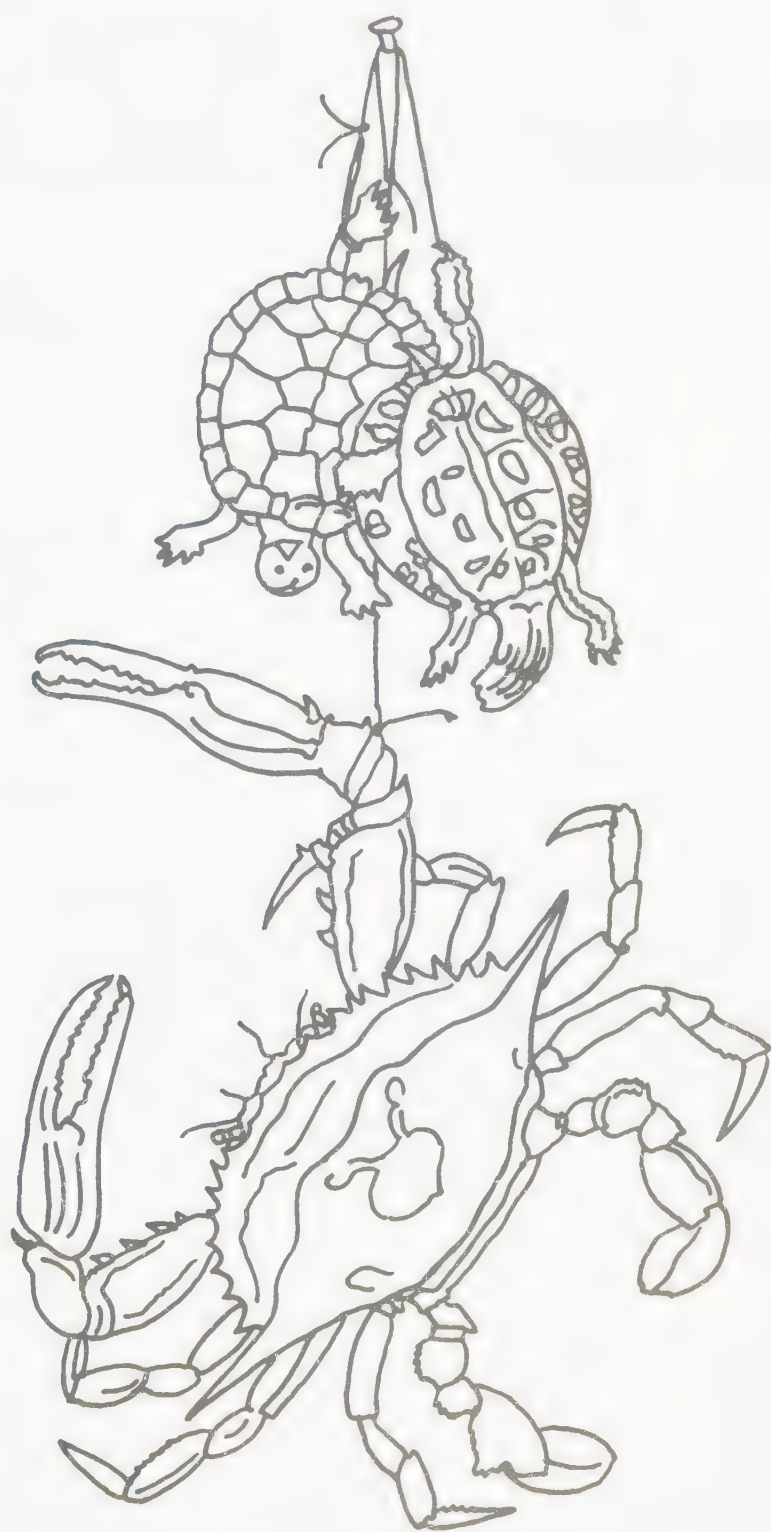
ca. 1880

gouache on cardboard

24-3/4 x 15-1/2 inches

Gift of the Samuel Weis Estate, 56.90

*P*erelli came to New Orleans to live in 1850 and was active as a sculptor, teacher and painter. He painted in the *tromp l'oeil* (fool-the-eye) tradition and *Blue Crab and Terrapins* with its nail protruding out into space and its cast shadows creates a feeling of three-dimensionality. Perelli's study of Louisiana marine life also gives a new dimension to the subject matter of American still life painting.



Francesco d'Ubertino, called Bacchiacca

(Italian, Florentine, 1494-1557)

Portrait of a Young Lute Player

ca. 1524-1525

oil on canvas

38-3/8 x 28-3/8 inches

The Samuel H. Kress Collection, 61.75

*T*his portrait incorporates a theme of Petrarch, the Triumph of Love, and is one of a series of paintings which matched Petrarch's six Triumphs—Love, Chastity, Death, Fame, Time and Divinity. It is a posthumous portrait of a famous love poet, Matteo Maria Boiardo and warns in the motto beneath the hourglass that "Time flies on swift feet."

Egyptian, New Kingdom

(18th or 19th Dynasty)

Pectoral Ornament with Isis and Nephthys

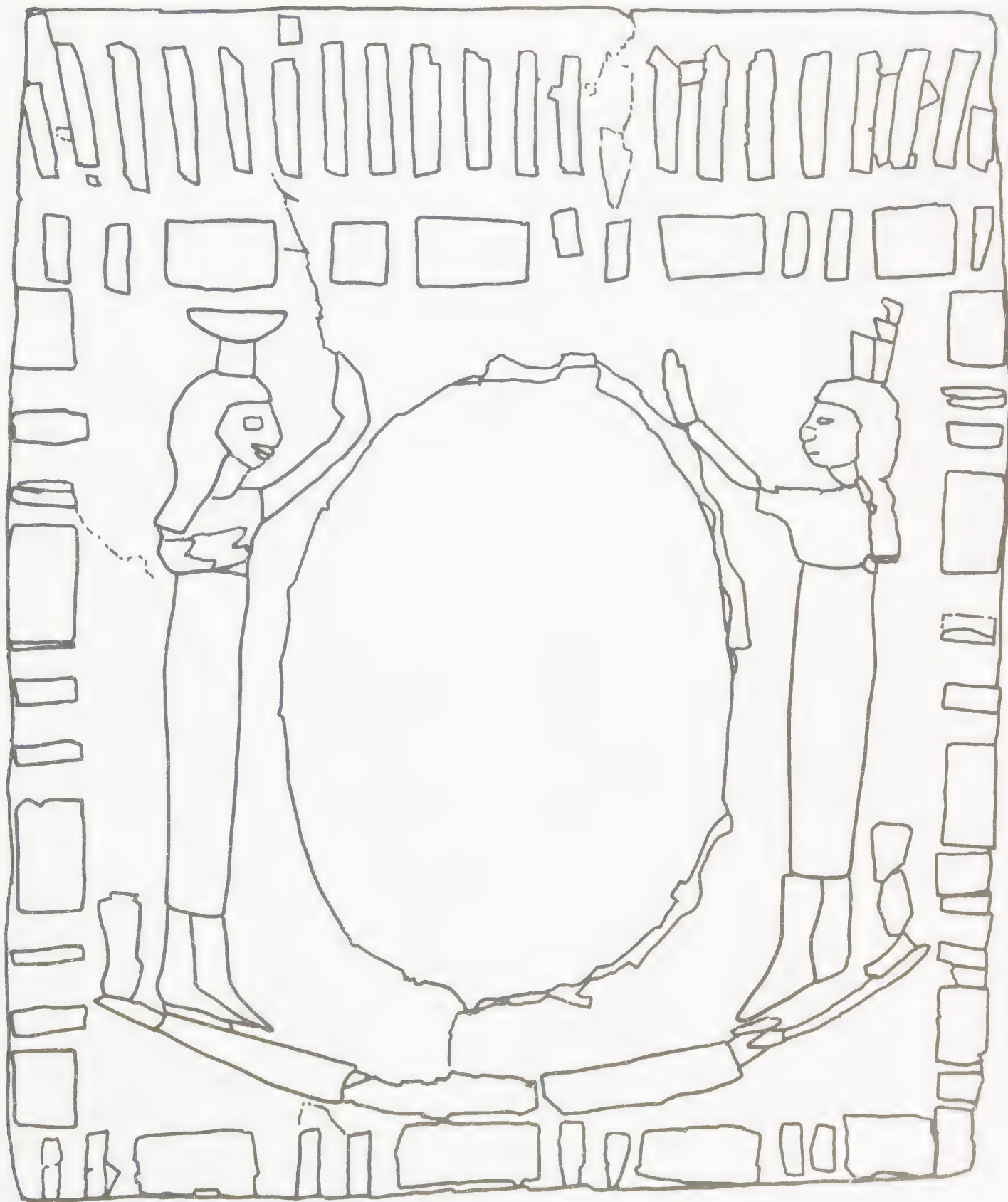
1546-1200 B.C.

wood with glass inlay

4-3/4 x 4 inches

Gift of Melvin P. Billups, B447A

The ancient Egyptians conceived the world as a balance of opposites and so they frequently paired their deities. A large scarab (image of a beetle) would have been placed in the center opening to symbolize Osiris and the sun. The shrine shape represents the vault of the sky across which the sun sails in its boat and Isis and Nephthys face each other on either side with outstretched arms. This pectoral also could have served as a plaque on a box or a piece of furniture.



Gustave Caillebotte

(French, 1848-1894)

Bouquet of China Asters and Sunflowers in a Vase

1887

oil on canvas

24-3/4 x 19-3/4 inches

Gift of Dr. and Mrs. Richard W. Levy, 77.48

Caillebotte was an Impressionist painter and a wealthy patron who amassed a great collection of Impressionist paintings, which, on his death, were bequeathed to the French nation. Like Claude Monet he was a devoted gardener and he executed several vigorous still lifes in which large flowers are densely spread across the surface of the canvas.



Georges Braque

(French, 1882-1963)

Still Life with Flowers

1927

oil on canvas

17 x 28-3/4 inches

Bequest of Victor K. Kiam, 77.285

*D*uring the years 1909 through 1912, Braque and Picasso collaborated closely in developing Cubism. Braque was mobilized at the outbreak of World War I in 1914 and suffered a head wound the following year. Only in the summer of 1917 was he sufficiently recovered to assume his artistic career. *Still Life with Flowers* is typical of his post-war work. Braque enriched his technique by mixing sand in the pigment and using a black primer which gives the shades of green applied on top a deeper and more resonant quality.



Cuzco School, Peru

Archangel with Musket

Early 18th century

42-1/2 x 31 inches

Museum Purchase and gift of the Stern Fund and
Mr. and Mrs. Arthur Q. Davis 74.278

*I*n Peruvian colonial art the supernatural power of the archangel is expressed by the musket, the frightening weapon of the conquering Spaniards. The prototype for this figure is a manual printed in France in 1660, with a musketeer of the French Palace Guard dressed in an elaborate costume, wig and hat. Under the rule of the Spanish Bourbons, French influence disseminated throughout Latin America, resulting in this unique depiction of the archangel.



Georgia O'Keeffe

(American, 1887-1986)

My Back Yard

1937

oil on canvas

20 x 36 inches

Museum Purchase: City of New Orleans Capital, 73.8

Although O'Keeffe developed a highly individualistic style, her painting is closely related to the American Precisionists of the 1920s. *My Back Yard* depicts the New Mexican mountains behind the artist's "Ghost Ranch" near Abiquiu. The sprawling desert landscape is simplified, semi-abstract with soft, even colors denoting the serene, yet majestic beauty of the Southwest.



Yamaguchi Soken

(Japanese, 1759-1818)

Bijin

sumi and colors on silk

40-1/2 x 15-3/4 inches

William B. Burkenroad, Jr. Birthday Fund, 77.303

Soken was one of the pupils of Maruyama Okyo, the master who brought a new soft naturalism to Japanese painting in Kyoto. The gently downturned head of Soken's *Bijin* (Beautiful Woman) belies the dazzling red, blue, white and gold of her costume. The atmospheric effects are achieved by washes applied with a flat brush as well as lines drawn with the traditional pointed brush.



Tony Smith

(American, 1912-1980)

Lipizzaner

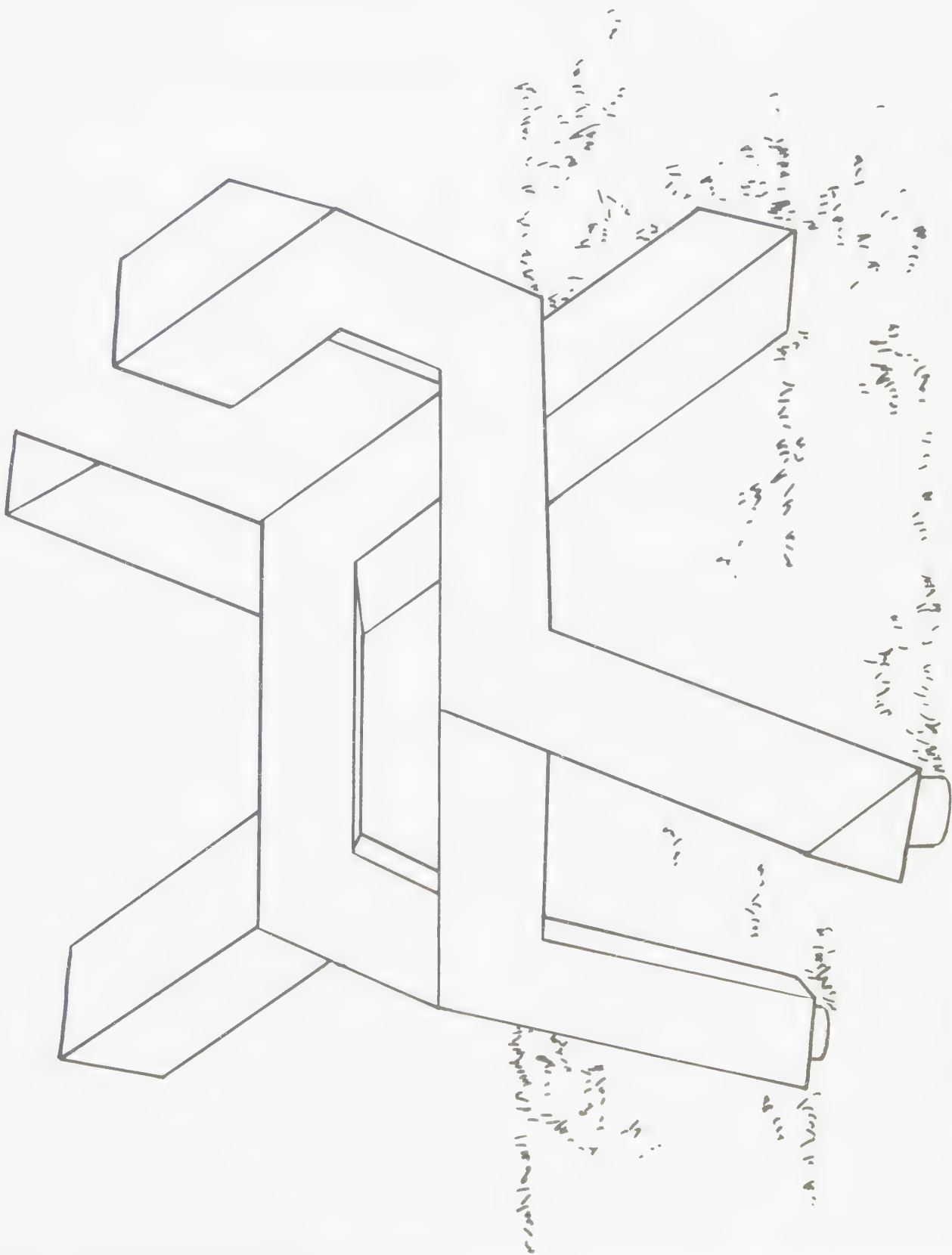
1976-1978

fabricated steel

9 x 7 x 9 feet

Gift in honor of P. Roussel Norman from his wife, 78.145

Tony Smith is one of the foremost sculptors of the Minimalist Movement and was a practicing architect until the 1960s when his huge, geometrical sculptures painted in black appeared. *Lipizzaner* is a departure for the artist as it is painted white. The sculpture is made of one-quarter-inch-thick steel plates and illustrates Smith's interest in tetrahedra and octahedra modules. The title refers to the white stallions of the Spanish Riding School in Vienna.



James Rosenquist

(American, born 1933)

Hibiscus and Woman

1987

oil on canvas

62 x 54-1/2 inches

Museum Purchase: Elise Newman Solomon fund, 88.322

*M*any of the commercial elements that have earned Rosenquist his Pop classification are evident in *Hibiscus and Woman*. The beckoning female face, commanding color, scale and even the slashes across the composition suggest the experience of painting one billboard image over another. By his close-up juxtaposition of face and flower he explores the concept of space and, as he once explained, the "layers of feeling in a picture plane."



Jean Hyacinthe Laclotte

(American, born in France, 1766-1829)

Battle of New Orleans (detail)

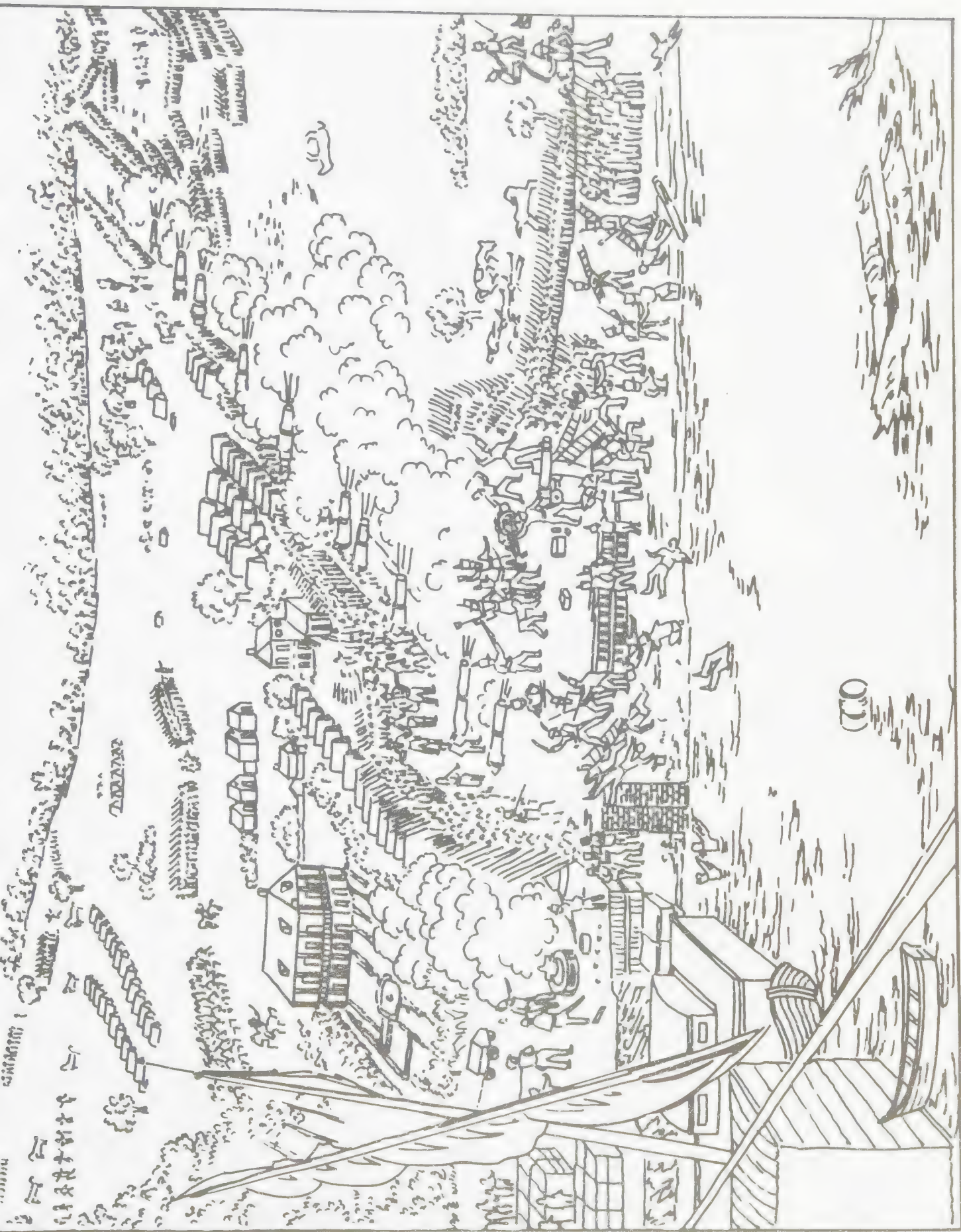
1815

oil on canvas

29-1/2 x 36 inches

Gift of Edgar William and Bernice Chrysler Garbisch, 65.7

*D*uring the War of 1812 Laclotte was an assistant engineer in the Louisiana Army and was able to render the battle from a first hand panoramic view. Laclotte's painting depicts Jackson and his militia on the left entrenched behind the Rodriguez Canal. The British General Packenham is on the right, leading his troops against the Americans. This action occurred on the grounds of the Chalmette Plantation, east of the City of New Orleans, on January 8, 1815.



Hawaiian Peoples, Polynesia

Temple Figure

18th century

wood

31-5/8 inches

Bequest of Victor K. Kiam, 77.149

*T*his early wooden figure is one of two collected on Cook's third voyage to the Hawaiian Islands in 1778-1779. The primary function of the temple figure was to protect sacred precincts; therefore, the pose is short, thrusting and aggressive. Rounded shoulders and stocky arms and legs, a grimacing face and tall, complex headdress emphasize the ferocious quality.



Jean-Leon Gérôme

(French, 1824-1904)

Chess Players

ca. 1867

oil on canvas

25-1/4 x 21-1/4 inches

Gift of Mr. and Mrs. Chapman H. Hyams, 15.14

Gérôme, one of the most popular artists of the nineteenth century, used the French interest in the Near East as the setting for this exotic scene. In a number of paintings Gérôme depicted groups of colorful figures in realistic Eastern settings. Turkish mercenaries, known as "Bashi Bazouk," appear as merry-makers, shot casters, or, as in this painting, chess players.



Franz Xavier Winterhalter

(German, 1805-1873)

Young Woman in a Ball Gown

1850

oil on canvas

51-1/8 x 38-1/16 inches

Museum Purchase: Carrie B. Heiderich Fund and
Gift of Mr. and Mrs. Harris Masterson by exchange, 87.32

Winterhalter's artistic reputation rests upon his position as a prominent portrait painter of the European courts. He captured faithful likenesses of his subjects while at the same time subtly enhancing their appearance. *Young Woman in a Ball Gown* is characterized by the artist's fluid brushstrokes, coloristic expertise and a fresh rendering of fabrics and textures.



Richard Cosway

(English, 1742-1841)

Portrait of a Man

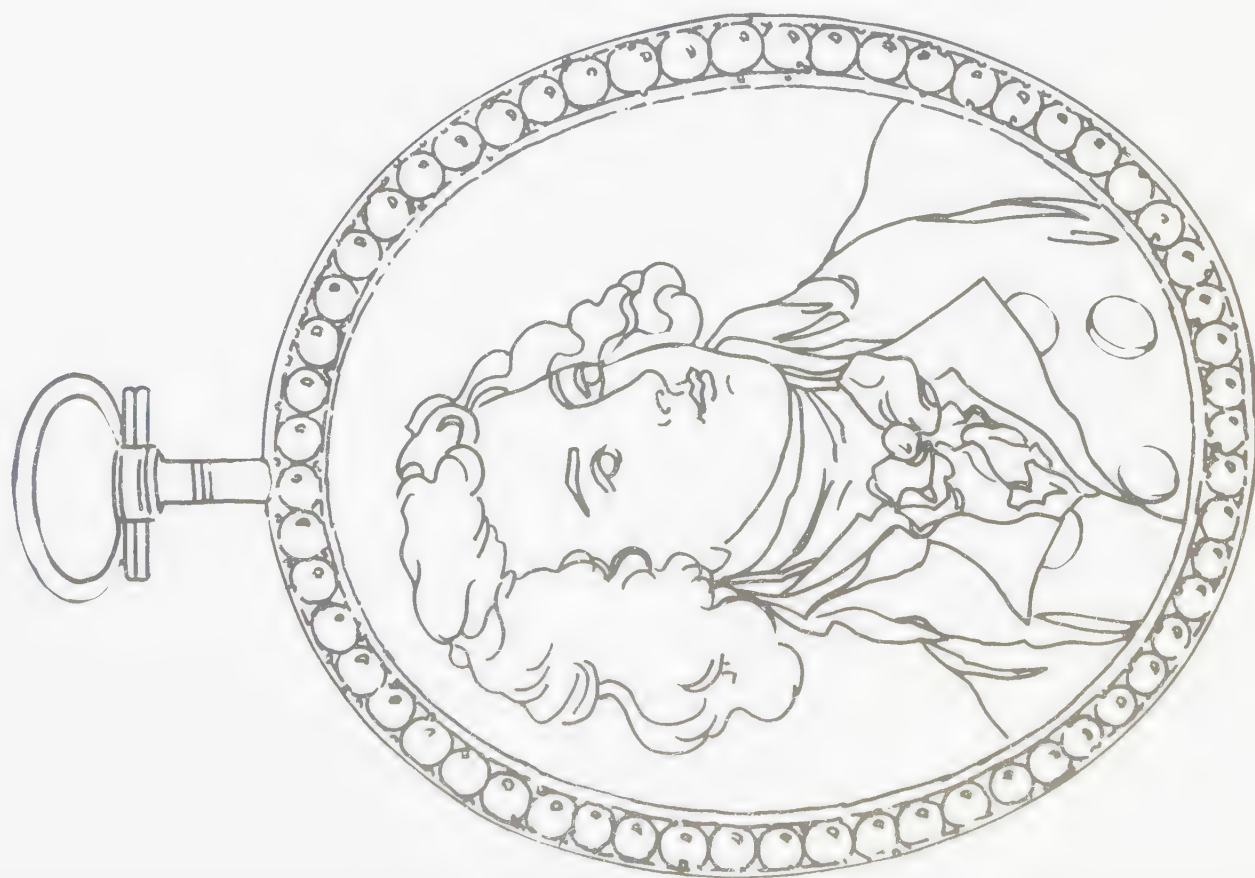
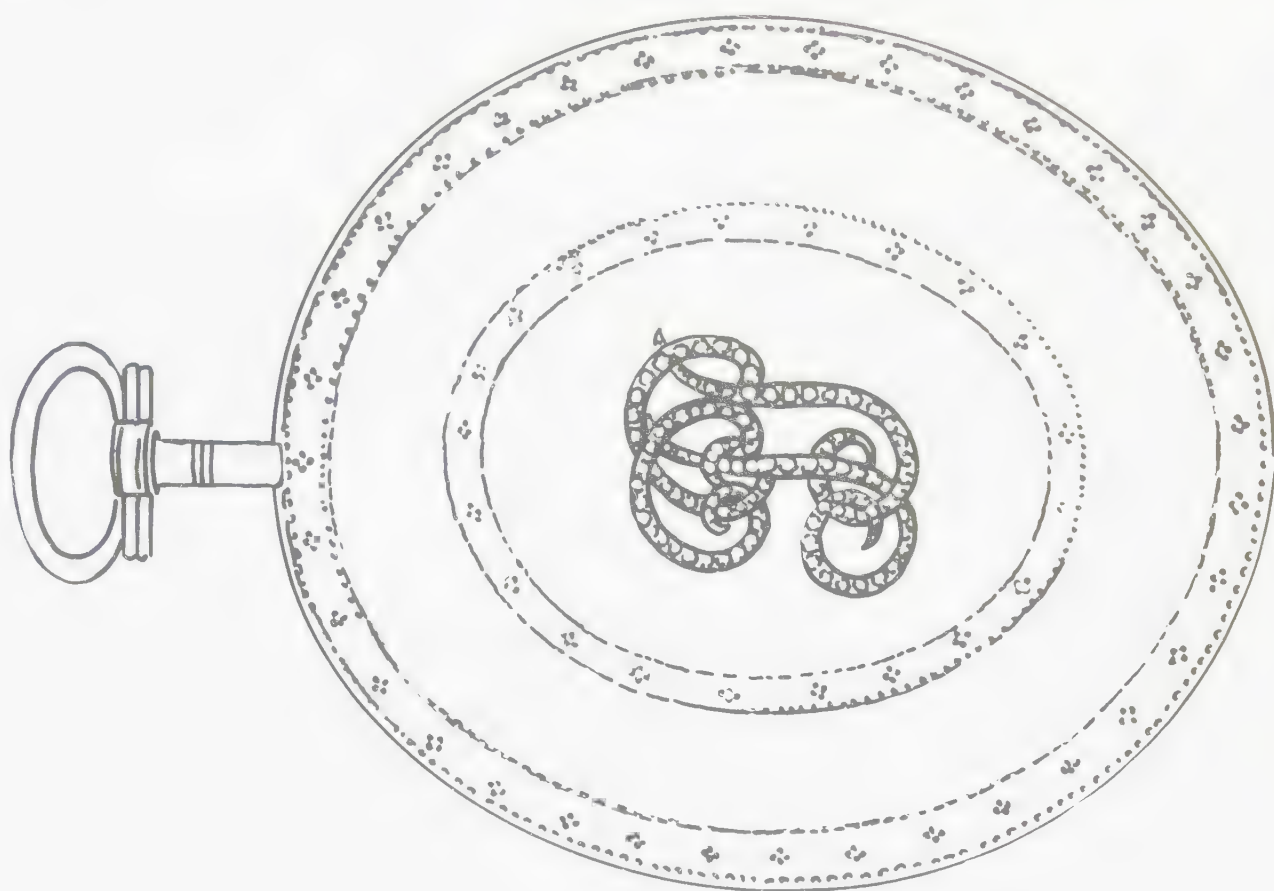
ca. 1785

watercolor on ivory

2-3/4 x 2-1/4 inches

The Latter-Schlesinger Collection, Gift of Shirley Latter Kaufmann in
memory of Harry and Ann Latter, 74.381

*T*his original portrait miniature is only 2-3/4 by 2-1/2 inches in size and has a pearl-bordered gold frame on the portrait side. Cosway used quick, short brushstrokes and a broad application of watercolor to model this elegant male figure. The reverse of the frame has a "P.P." monogram in diamonds centered on a medallion of hair surrounded by a border of blue enamel.



Yoruba Peoples, Nigeria

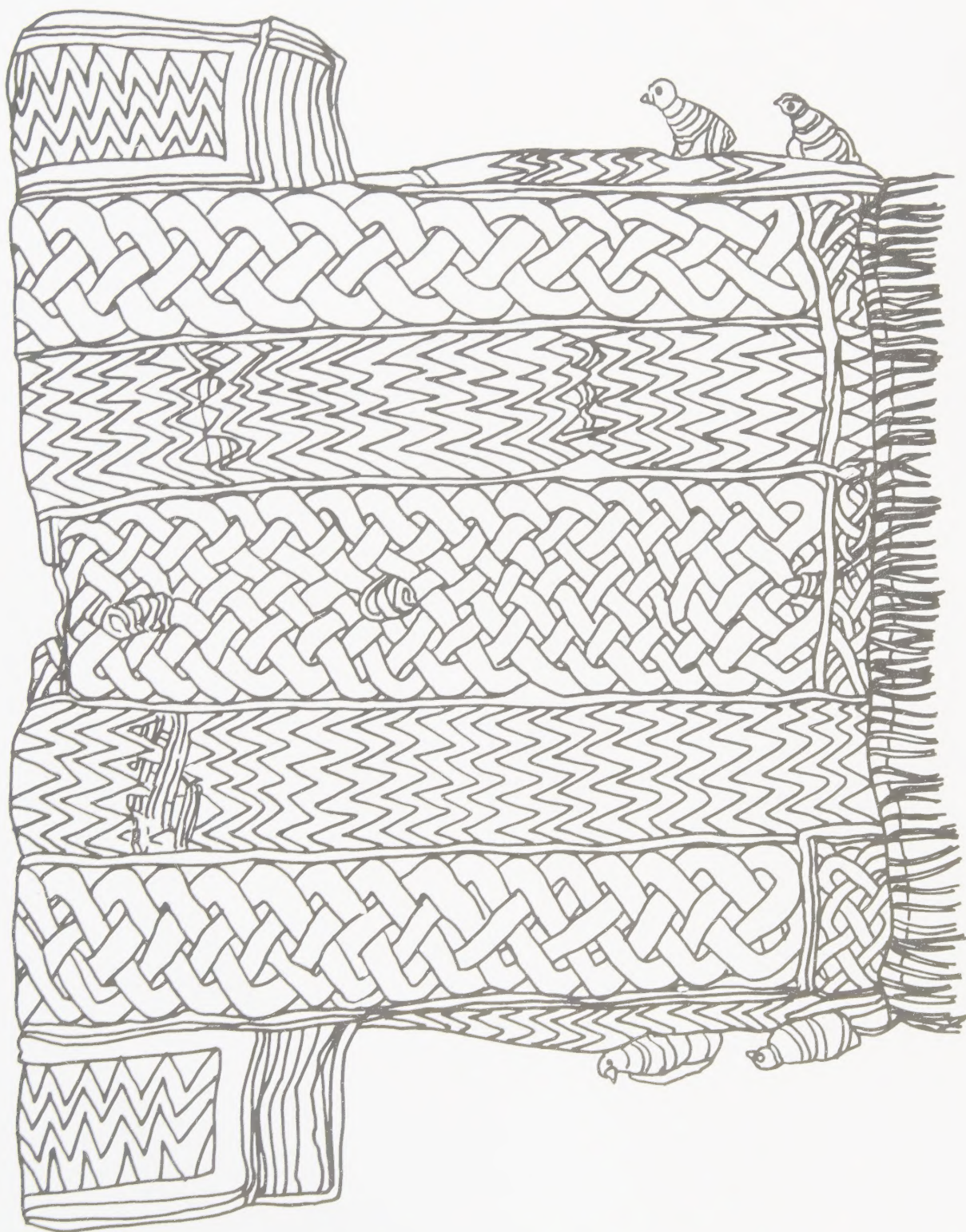
King's Tunic

Late 19th century

glass beads, cotton thread, cotton cloth
35 x 48 inches

Museum Purchase: Robert Gordy and Carrie B. Heiderich Funds, 91.29

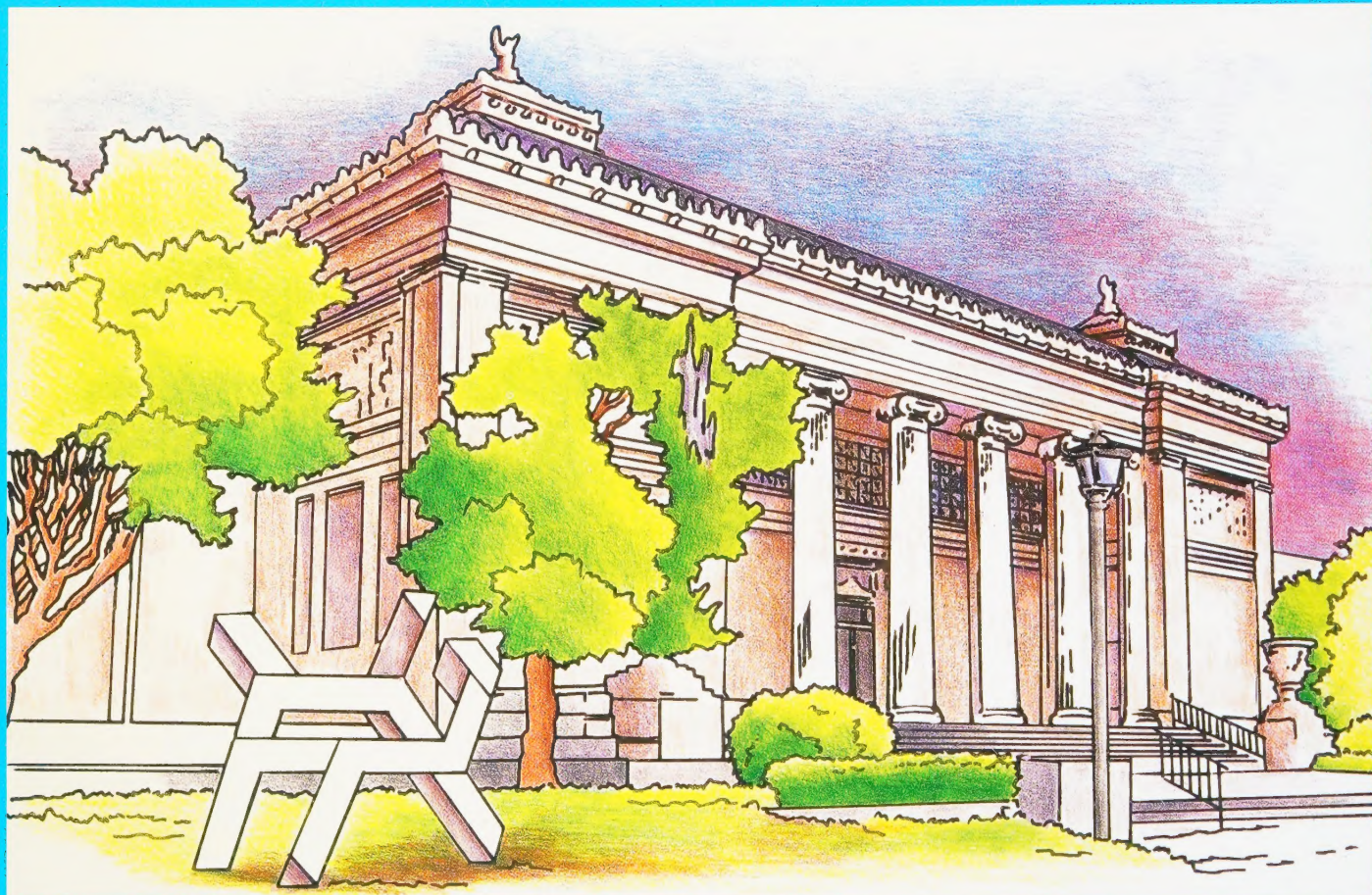
Oba is the word for King and this elegant and highly colorful beaded tunic is worn by royalty for special and important ceremonies. The elaborate design is twisted and interwoven for symmetry and rhythmic repetition in a dazzling array of various bright colors. Delightful beaded birds are sewn on each side.



New Orleans Museum of Art

Coloring Book

Includes works by Picasso • Miró • Renoir
Degas • Cassatt • Gauguin • Fabergé



Beginning in the 1840s there were several unsuccessful attempts to establish a permanent art museum in New Orleans. In 1877 an interest in the arts started to "blossom," and several clubs, literary groups and art associations were founded. Although Isaac Delgado was not an artist, collector or active member of any of these groups, somehow "the desire was communicated to Isaac Delgado (to support a museum) and he donated \$150,000 for the erection of an art museum for the citizens of New Orleans." Pierre Antoine Lelong, a friend of Delgado and a member of the board of commissioners of City Park, was instrumental in securing from the board the promise of a site for the museum. A contest was held for the design of this new museum, and Samuel A. Marx, a native of Natchez, Mississippi, and a new partner in the Chicago firm of Lebenbaum and Marx, created the winning design. The cornerstone was dedicated March 22, 1911, and the building soon took on the aspect envisioned by Marx: one "inspired by the Greek but sufficiently modified to give a subtropical appearance." This Beaux-Arts style building was an adaptation of a Greek temple front with a deep porch. In 1971 a new addition was opened that tripled the size of the original building, and the Delgado Museum was officially renamed the New Orleans Museum of Art. In April 1993 another major expansion will nearly double the size of the Museum, providing much needed gallery space for its world-class art collections.

ISBN: 0-89494-039-2

\$12.95

08-CWO-950